Smash Musical Hit and Big Road Show Campaign Put You Back in Show Business...

Sell "42nd Street" As Biggest Screen Event Since Birth of Vitaphone!

NO PICTURE since Warner Bros. turned the show world upside down with "The Jazz Singer" has meant more to film business than "42nd Street." Musical entertainment comes back to the screen, not merely as an improvement over the old, but as something vastly different and sensationally new.

"42nd Street" is a show which must be sold with direct and forceful compaigning. Pour in the FACTS, and the emotional element will build itself. Here are the five most important units in your selling set-up:

1. THE EVENT.—The perfection of musical screen entertainment is the most important event to movie-goers since Warner Bros. introduced talking pictures!

2. THE CAST.—14 stars, 50 featured players, and the 200 most beautiful girls in the world! The most lavish array of talent ever offered in a single attraction!

3. PRODUCTION.—A picture that is the triumphant culmination of five years' intensive effort! The vast resources of the Warner Bros. organization were poured unstintingly into the making of this great picture to give it such sweep and spectacle as the screen has never seen before!

4. ENDORSEMENTS.—Nine great radio personalities stepped forward after the preview to label "42nd Street" one of the great attractions of all time. Here is campaign material you couldn't have bought for a million!

5. PROMOTION.—The "42nd Street" special roaring across the country with its cargo of stars and chorus girls, is one of the greatest exploitation coups ever conceived or executed!

Warner Bros. lavished money and talent on this great entertainment venture because they knew they could depend on your enterprise and ingenuity to put it across! Ads and all other material are presented in as elastic a form as possible so you may adapt them to your local needs. Choose the material you think best and smash across "42nd Street" as one of the great screen attractions of all times!

THE Film DAILY — Friday, Feb. 3, 1933

The Warners . . . re-blaze a trail

By DON CARLE GILLETTE

THAT enterprising Warner organization, which for months has been setting the pace in the production of pictures with a timely pull, delivers again with "42nd Street."

The pioneers in talking pictures, first to smash box-offices with a screen musical comedy, first to set the crowds agog with gangster films, and first in many other production innovations, now lead the way again in the return of musical pictures; and the way they have done it is big news.

At a private invitation showing yesterday in the Hollywood, before an audience composed largely of Broadway theatrical and radio folk, "42nd Street" was greeted with cheers and applause.

If it affected those hard and wise professionals to that extent, what it will do to general audiences is every exhibitor's business.

•

It is a backstage story, but with new trimmings that put it in an entirely new class.

From the routine of "angeling" and rehearsing a Broadway musical show, it builds up steadily to the opening night climax, where an unknown chorus girl gets her big break when the star breaks her ankle.

Dance formations, ensemble routines and trick photography of marvelous cleverness are packed in the last half, and the culmination of the heart interest carries a strong punch.

Dialogue sometimes is pretty rough, but it's all in fun and there is no good reason for censors not to let it stay in.

•

In addition to the wreath that is due the Warners for their courage in producing this lavish entertainment, credit goes to Lloyd Bacon for a grand job of directing; to Warner Baxter for a swell performance as the musical comedy director; to Ruby Keeler, as the newcomer who makes good; to Bebe Daniels, as the musical comedy star; to Dick Powell, George E. Stone, Ginger Rogers, Una Merkel, Guy Kibbee, and all others who h a hand in it.

The success of "42nd Street" will pr ably bring a new avalanche of mus pictures.

If they are all this good, they s make money.

And if they aren't—well; by that the nimble Warners will have thei factory busy on something else ag

THE Film DAILY — Saturday, Feb. 4, 1933

"42nd STREET"

with Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Dick Powell, Guy Kibbee, George E. Stone, Ginger Rogers, Una Merkel

Warner Bros. 85 mins.

LAVISHLY PRODUCED BACKSTAGE MUSICAL WITH THE NECESSARY STUFF FOR STRONG POPULAR APPEAL.

With three distinct elements in its favor—a revived demand for musicals, a production that has plenty of names and many knockout surprises, plus the backing of cross-country "42nd Street" special train exploitation—exhibitors should be able to cash in big with this one. Though the story framework itself is familiar backstage routine, there are other elements that make the picture topnotch entertainment. It has plenty of punches in the way of nifty lines, amazing ensemble numbers, scenic effects achieved by clever trick photography, and the requisite backstage glamour, girly flashes, cross-romances, heart interest and an appealing denouement where a modest beginner saves the show when the star is hurt. Swell performances from Baxter down, and fine direction by Lloyd Bacon.

Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Dick Powell, Guy Kibbee, George E. Stone, Ginger Rogers, Una Merkel, Eddie Nugent, Allen Jenkins, Ned Sparks, Robert McWade, Harry Akst, Clarence Nordstrom, Henry B. Walthall.

Director, Lloyd Bacon; **Author,** Bradford Ropes; **Adaptors,** James Seymour, Rian James; **Dialoguers,** same; **Editor,** Thomas Pratt; **Cameraman,** Sol Polito.

Direction, A-1. **Photography,** Unusual.

MOTION PICTURE DAILY — Friday, February 3, 1933

THIS is the picture in which Ruby Keeler, ex-Broadway chorine herself, and now Mrs. Al Jolson, essays a part with which her own experience has made her familiar. "42nd Street" demonstrates she can't act, but it also brings to a public ready to go for new personalities, a sweet, demure ingenue with plenty of looks, a pleasantly unimportant singing voice and a pair of gams that know how to step. It wouldn't surprise us a bit if the gang that keeps picture theatres going flops for her in the well known, big way and clamors for more of the Keeler looks, plus personality.

The decision to make this film sounds like a brave effort on the part of the Warners when you remember how sour the public turned on musicals only a few years back. The reaction demonstrates, on the other hand, it wasn't so much a question of story as it was soundness in judgment and showmanship. Jack Warner must have known he had something. Tied into the "42nd Street" which starts east from Hollywood soon to end up in Washington for the presidential inaugural on March 4, the picture—entertainment quality, plus nation-wide ballyhoo on a pretty grand scale—looks like something for sleepy cashiers and despondent showmen.

ALL of this reminds us that there was never anything wrong with the musical formula any more than there was anything wrong with the gangster film. There were too many rotten ones turned out in both divisions to prevent the public from squawking.

A good film, regardless of how you type it, will carve its own niche. The W. B. opus is one of them. It combines a story—familiar, it so happens—with music, but does it with logic and common sense. Heroines don't point guns at sheiks as they did in "The Desert Song" and then go into an aria. When the leads sing and when the orchestra plays in "42nd Street," the script calls for it. That's one reason why the attraction is there.

KANN

HOLLYWOOD HERALD — January 14, 1933

Musicomedy

42ND STREET

Warner Bros.

The birth, education and success of a big Broadway musical comedy smash makes the theme of one of Warner Brothers' leading numbers of the season, "42nd Street." Being the first back stage story of its kind for a long time, being superlatively well done, it is like getting back to a good cut of hot roast beef after a diet of cottage cheese and pineapple. It is filling—eyefully, earfully.

. . . nice work

A nice human yarn, tastefully and sympathetically adapted by Columnist Rian James and Scenarist Jim Seymour from a novel by Bradford Ropes, it has a couple of carloads of swell looking girls, pulchritudinous principles, comedians primed with smart lines and witty business. It has Busby Berkeley dance numbers, than which there are no better. Sol Polito has done a job with the camera that makes even the biggest numbers seem intimate, and Lloyd Bacon has snapped it all into a well rounded entertainment that has not too much of this, not too much of that, but plenty to sustain interest and amusement every minute.

Wisely, it has the Cinderella theme woven into it, the little chorus girl who steps into the star's shoes the opening night and panics 'em, even in Philadelphia. And the little gal is Ruby Keeler, a hoofin' kid who goes into a big role and gives a most commendable performance. There are moments when she is self-conscious, inexperienced, but she has a sweet wholesomeness that is most convincing in the role she plays. Besides, there are Bebe Daniels, Ginger Rogers and Una Merkel, all in parts that fit them like gloves, or old shoes. In the male contingent you have Warner Baxter, George Brent, Guy Kibbee, Ned Sparks, Dick Powell, Lyle Talbot, Allen Jenkins and George E. Stone at their best, which is sompin'.

Production of the big revue is cleverly interwoven with the loves, the trials and the tribulations of the 200 members of the company. It gives one a feeling of being on the inside of what happens when a big show is produced, and the public always goes for that when it is good. You leave with a feeling that you would like to have seen the rest of the show they produced.

"42nd Street" is out and out screen musical comedy from the backstage viewpoint, the kind that was so popular when sound first came in, but done with all the improved technique of the past several years. It' good show business.

THE Hollywood REPORTER — Jan. 12, 1933

ENSEMBLES AND PRODUCTION HIGH SPOTS IN '42ND STREET'

Warners' Musical Lively and Tuneful

This is musical comedy loaded with the stuff that gave this form of entertainment its standing: marvellous dance ensembles with precision routines; spectacular sets, catchy songs, pretty girls of high aphrodisiac quotient, and racy, earthy comedy.

For the great majority of picture audiences, and particularly in the smaller towns where the natives never get a peek at the real flesh and blood stuff in musicomedy, this one will go over with a bang and should cop plenty of dough. When the picture gets into high gear in its last half hour, it reels off some dance numbers and some trick sets that alone are worth anybody's admission price.

As constructed, the piece is really a musical comedy within a mild melodrama. It takes you behind the scenes in a musical comedy factory and shows you just how much perspiration, nervous breakdowns and youth and beauty have to go into the making of one of these dramatic confections.

Ruby Keeler is the little understudy who becomes a star over night when the star, played by Bebe Daniels, breaks an ankle during a "faw-down" session. Bebe has one song, "You're Getting To Be A Habit," that sounds very hittish and she does very well indeed with it. The other numbers sound good in the telling: "Shuffle Off To Buffalo" and "Young and Healthy."

Warner Baxter plays the over-burdened stage director and makes the proximity of his breakdown very plausible. Ginger Rogers overshadows most of the women of the cast with some clever nonsense, and Una Merkel, in her dependable fashion, contributes laughs.

Dick Powell is teamed with Ruby Keeler in carrying the juvenile romance and clicks very nicely. Guy Kibbee, who plays the angel of the production, is his usual competent self, but his lines are nothing to write home about.

Others contributing noteworthy efforts are George Brent as Bebe Daniels' sweetheart; Ned Sparks, Edward J. Nugent, George E. Stone and Allen Jenkins.

Lloyd Bacon's direction kept things moving briskly, and Sol Polito's photography is of first order throughout.

You exhibs have a wonderful line-up of names to work with in bringing the customers past the cashier

Los Angeles Times — JANUARY 12, 1933.—[PART II.]

Back-Stage Idea Again

The back-stage story is still the natural framework for the musical. "42nd Street" (previewed) demonstrates this. It is one of the best musical films yet made, with plenty of accumulating interest, and Ruby Keeler registering a load of personality as a newcomer to the screen.

Also Warner Baxter does an admirable dramatic portrayal as a stage director, and Bebe Daniels in one brief scene gives an unexpected dash of comedy to her impersonation that should recall that some of Miss Daniels's happiest efforts were in the light vein in an earlier day. Also she sings with more assurance and in better voice.

Miss Keeler is the picture-stealer, however, with abundant footage allotted for that chore, and plenty of songs and dances, too. Looks like Mrs. Jolson might be Al's rival in the movies.

Consistent Story Told

Production values run high, especially in the final dance and singing numbers, which are real novelty. The picture does not insist on its music, but tells a consistent story, plot discovering how an understudy in a show makes good.

The emotion of the piece is pretty vigorously supplied by Baxter, while George Brent, Dick Powell, as young romance, Ginger Rogers, Guy Kibbee, Una Merkel, Ned Sparks and others figure in the plot. Lloyd Bacon directed and Busby Berkeley, who did similar duty in "The Kid From Spain," devised the dance ensembles.

Mrs. Jolson Staying

I imagine that Ruby Keeler will be retained in the movies, with "High Life" as the next step in her career. Jolson was considerably opposed at one time to Miss Keeler entering pictures, but "42nd Street" has set things going and there's no telling when they'll stop now.

Hollywood, Friday, January 13, 1933 — VARIETY BULLETIN

42ND STREET

(With Songs)

As the prelude to a possible cycle of musicals, Warners has given the other studios something to shoot at in '42nd Street.' As received by the preview audiences, it is evident the public is not fed up on musicals if there is a logical reason for tunes and dance routines being inserted in a story.

In '42nd Street' there's a legitimate reason for everything. It's a back stage play, but one of the best that has hit the screen. Rian James and James Seymour have turned out a story devoid of all the maudlin sentimentality usually thrown into stories of the theatre. On the opening night, when it looks as though the show won't open because the lead has broken her leg, there is none of that, 'the show must go on' stuff. The show must go on, but it's because the producers have $100,000 invested and the stager and authors need money.

Top spots are handled by Warner Baxter as the stager, Bebe Daniels as the star and Ruby Keeler as the chorine who replaces her. Miss Keeler contributes a neat bit of acting as the inexperienced girl who makes good; incidently, the only incongruous part of the story. However, it is woven in so that most of the audience will miss the lack of plausibility. Miss Daniels as the star, in a none too sympathetic part, turns in an understanding performance. Baxter, as the slave driving stager, Julian Marsh, will remind Broadwayites of Julian Mitchell in action and temperament.

Two love interests run through the picture—Miss Daniels and George Brent and Miss Keeler and Dick Powell, the juve in the show. However, they do not impede the action of the picture which is speed from start to finish.

Dialog is snappy and of the theatre. Few people of the stage will complain about inaccuracies for there are few, if any. Lloyd Bacon, who knows his theatre, has directed the picture with a great deal of feeling and has held down the histrionics to a minimum. Sparseness of dialog has built up the action and contributed to the picture's speed.

The musical comedy is one of the best so far in a feature. Busby Berkeley's staging is on a high plane, and when the audience in the theatre starts to applaud, there is a reason for it. Not just a flock of chorus girls walking across the stage as a background for principals, but a suggested story with interesting routines. Wisely, all the dance and musical numbers have been left for the closing of the picture. If they didn't click, they could be eliminated and the picture would still retain its share of interest.

Five musical numbers follow each other closely in the show sequence. All are tuneful, but two, 'Shuffle Off to Buffalo' and 'Your Getting to Be a Habit With Me,' stand a fair chance of becoming pop numbers.

Intelligent and likeable performances are turned in by George Stone as Baxter's assistant, Allen Jenkins as Stone's dumb yes man, Una Merkel as a dumb chorus girl, Ginger Rogers as the opposite, Dick Powell as the juve, Guy Kibbee as the angel and Robert McWade and Ned Sparks as the producers and Clarence Nordstrom. Photography with plenty of interesting angles thrown in is splendid throughout.

For Lobby Blow-Up

PRODUCTION KEYNOTES

THE STORY

Abner Dillon finances a show to star Dorothy Brock, an actress with whom he is enamored. Dorothy, however, is in love with Pat Denning, her former vaudeville partner. They continue to meet, although she is "playing up" to her angel.

Julian Marsh, a famous stage director, is engaged to put on the show. The doctors have told him it will kill him, but he is broke and wants to get enough money to retire.

Lorraine, sweetheart of his stage manager, and Ann are two of the chorus girls. They are old timers and take under their wing an ambitious girl just breaking in, Peggy Sawyer. Peggy is also befriended by Billy, the Juvenile and has a great liking for him.

Pat sees Peggy at the theatre one night and takes her home. On leaving her, he is slugged by men engaged by Marsh, who fears his affair with Dorothy will be discovered by Dillon who might then withdraw his backing. Peggy takes Pat to her room were they are discovered by the landlady and ordered out. Neither having any money, they then go to Pat's hotel.

Pat and Dorothy decide to "break," she feeling that his recent failures has been caused by his giving up too much for her.

Marsh finally whips his show into shape and is ready for the opening. Pat accidentally meets Peggy on the street and Dorothy sees the two together. She jumps to the conclusion Pat has doublecrossed her.

The night before the premiere she insults Dillon in her jealous rage. He refuses to finance the show further unless Dorothy is thrown out, but is finally talked into going on if Dorothy will apologize. Marsh and the producers rush to Dorothy's rooms to break up the affair with Pat which they think is the cause of the tantrum. Peggy overhears some of the conversation and fears Pat will be slugged again, so she goes to Dorothy's room to warn them.

Dorothy goes into another fit of rage at sight of Peggy, falls and breaks her ankle. In the meantime, Ann has made up to Dillon and he brings her to Marsh and tells him she must have the star role. Marsh knows it is impossible. Ann finally admits it, but tells him Peggy can play the part. Marsh sees she is his only chance.

Peggy is frightened, but she knows her work and at once goes into rehearsal. While resting Bill comes to her and tells her of his love. Dorothy also hobbles into the room to tell her she has made up with Pat and wishes Peggy success.

Peggy goes on and is a decided hit. Marsh is nearly dead, but happy because Peggy has pulled him through. He hears the crowds praise Peggy to his own disparagement, but is satisfied.

"Just another show," he says at the fade-out.

VITAPHONE SHORTS

For a perfectly balanced program, we suggest you use the following Vitaphone short subjects.

ROSCOE (FATTY) ARBUCKLE

in

"BUZZIN' AROUND"

2 reels of Great Comedy, with Al. St. John.

* * *

'A WHALE OF A YARN'

1 Reel of Exciting adventures in whaling waters. Dialogue by Lowell Thomas, Famous Radio Star.

BEBE DANIELS, one of ten stars in "42nd Street."
Cut No. 36 Cut 30c Mat 10c

CAST OF CHARACTERS

Julian Marsh	Warner Baxter
Dorothy Brock	Bebe Daniels
Pat Denning	George Brent
Lorraine Fleming	Una Merkel
Peggy	Ruby Keeler
Abner Dillon	Guy Kibbee
Barry	Ned Sparks
Billy Lawler	Dick Powell
Ann	Ginger Rogers
MacElroy	Allen Jenkins
The Actor	Henry B. Walthall
Terry	Edward J. Nugent
Jerry	Harry Akst
Leading Man	Clarence Nordstrom
Jones	Robert McWade
Andy Lee	George E. Stone
Song Writer	Al Dubin
Song Writer	Harry Warren

PRODUCTION STAFF

Based on the novel by	Bradford Ropes
Screen play by	Rian James and James Seymour
Directed by	Lloyd Bacon
Photography by	Sol Polito
Film Editor	Frank Ware
Dances and ensembles created and staged by	Busby Berkeley
Art Director	Jack Okey
Gowns by	Orry-Kelly
Silks by	Cheney Bros.
Vitaphone Orchestra conducted by	Leo F. Forbstein
Songs by	Al Dubin and Harry Warren

OFFICIAL BILLING

Warner Bros. Pictures, Inc. & The Vitaphone Corp.	25%
presents	
"42ND STREET"	100%
with	
Warner Baxter	40%
Bebe Daniels	35%
George Brent	35%
Una Merkel — Ruby Keeler — Guy Kibbee	20%
Ned Sparks — Dick Powell	20%
Directed by Lloyd Bacon	10%
A Warner Bros. and Vitaphone Picture	40%

2 VITAPHONE TRAILERS

"42nd Street" is so big that we have made available two Vitaphone Trailers. One sells the stars and drama while the other sells the magnificence of the picture together with the gorgeous girls and the haunting music.

We suggest you use both trailers, which are knockouts.

SCREEN RECORDS

WARNER BAXTER — "Six Hours To Live," "Doctor's Wives," "In Old Arizona," "Their Mad Moment," "Daddy Long Legs," "Cisko Kid," "The Squaw Man."

BEBE DANIELS — "Silver Dollar," "The Honor of the Family," "The Maltese Falcon," "Rio Rita," "Dixiana," "What a Night."

GEORGE BRENT — "The Crash," "They Call It Sin," "The Purchase Price," "Week End Marriage," "Miss Pinkerton."

UNA MERKEL—"They Call It Sin," "Man Wanted," "Fame." "The Secret Witness," "Daddy Long Legs," "Wicked," "Private Lives."

RUBY KEELER—First picture—On stage in "Whoopee," "Showgirl," "Lucky," "Bye Bye Bonny," "The Sidewalks of New York."

GUY KIBBEE — "Scarlet Dawn," "Central Park," "Crooner," "The Dark Horse," "Taxi," "So Big," "The Strange Love of Molly Louvain."

NED SPARKS — "Blessed Event," "Big City Blues," "The Miracle Man," "Corsair," "The Secret Call," "Kept Husbands."

DICK POWELL — "Blessed Event," "Too Busy to Work."

GINGER ROGERS — "You Said a Mouthful," "The Tenderfoot," "Young Man of Manhattan," "The Sap from Syracuse," "Honor Among Lovers."

ALLEN JENKINS — "Ladies They Talk About," "Hard to Handle," "Lawyer Man," "Employees Entrance," "I am a Fugitive from a Chain Gang."

GEORGE E. STONE—"Little Caesar," "Taxi," "The Racket," "Weary River," "Melody Lane," "Medicine Man," "5 Star Final."

HENRY B. WALTHALL—"Central Park," "The Cabin in the Cotton," "Ride Him, C[illegible]," "The Strange Interlu[illegible]art."

EDWARD J. NUGENT—"Crooner," "Night Nurse," "The Star Witness," "Local Boy Makes Good," "Scoop," "Behind Stone Walls."

LLOYD BACON — "You Said a Mouthful," "Miss Pinkerton," "The Famous Ferguson Case," "Fireman, Save My Child," "Manhattan Parade," "Moby Dick."

Length of Film
8275 Feet

Running Time
89 Minutes

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Gorgeous Chorus Twinkles in "42nd Street"

MEET SWEET JAYNE SHADDUCK Very Sweet. She's one of the charmers in "42ND STREET."

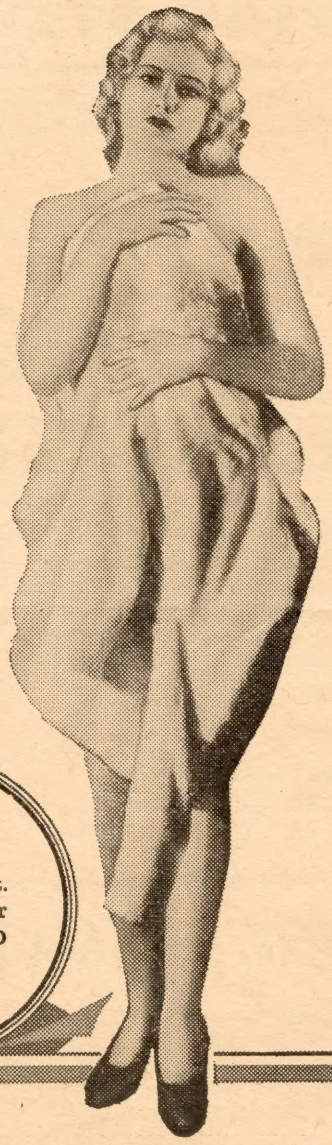
"42ND STREET" Says Hello"

JUST A SAMPLE of the 150 Gorgeous Girls in Warner Bros.' "42nd Street," coming to the Strand."

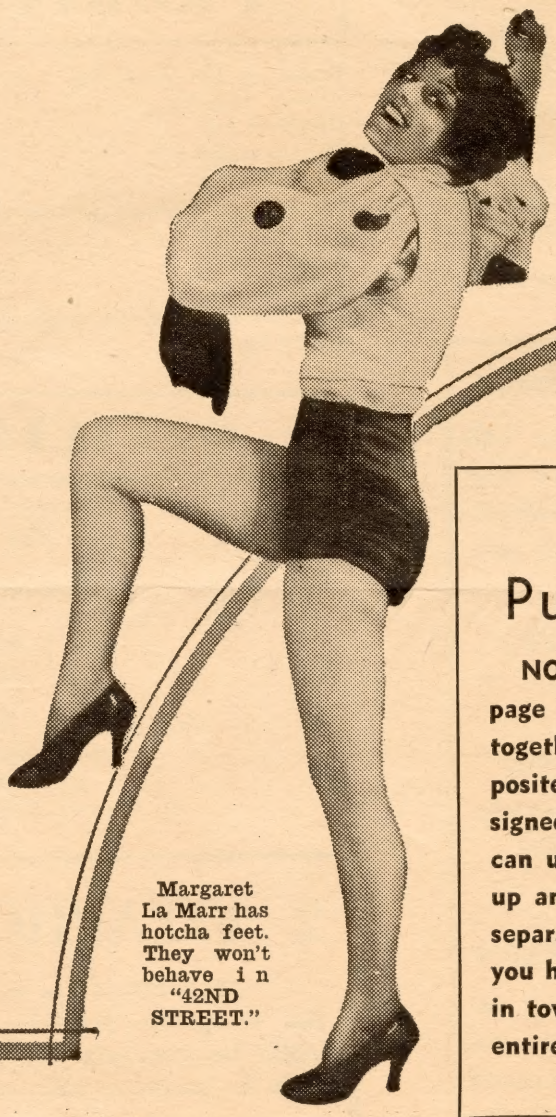
ADELE LACY in "42ND STREET."

ADELE LACY again can't be beat. You'll see her charms in '42nd STREET'

Let's meet DOROTHY COONAN but be discreet. She's a hotcha beauty in "42nd STREET."



LORENA ANDREWS Is nice to meet. She's on her way in "42ND STREET."



Margaret La Marr has hotcha feet. They won't behave in "42ND STREET."

Special Publicity Art

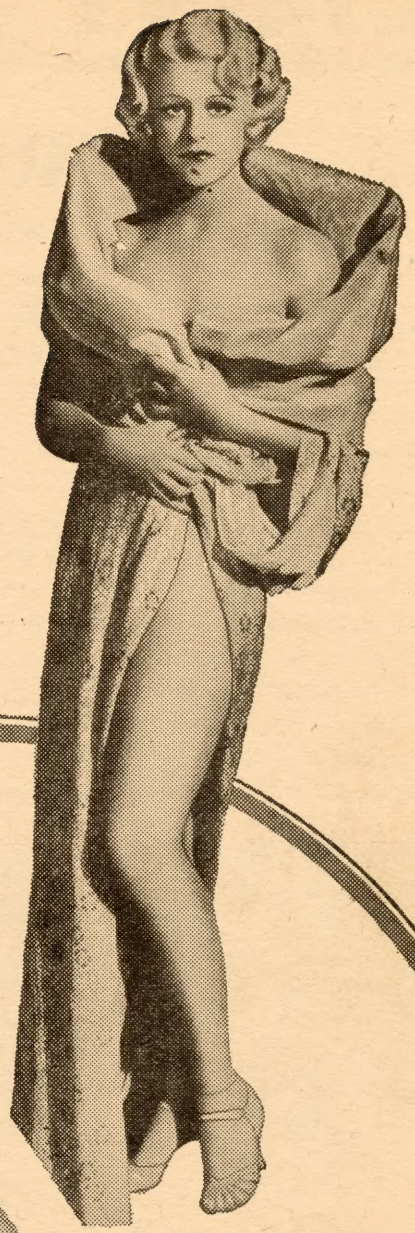
NOTE TO EXHIBITOR: This page of special publicity art, together with that on the opposite page, has been so designed, that the newspapers can us them as is, or can cut up and use various layouts on separate days. We suggest if you have more than one paper in town that you give each an entire page.

(Continued at right)

Cut No. 39 Cut 75c Mat 25c

Hotcha Girls in the Strand's Big Show

SEVEN LOVELY CUTIES. Sweet enough to eat. See their fancy stepping in "42nd STREET."



MARY JANE HALSEY — Says be sure and see her in "42ND STREET."

An Orchidaceous Garden of Beautiful Girls—

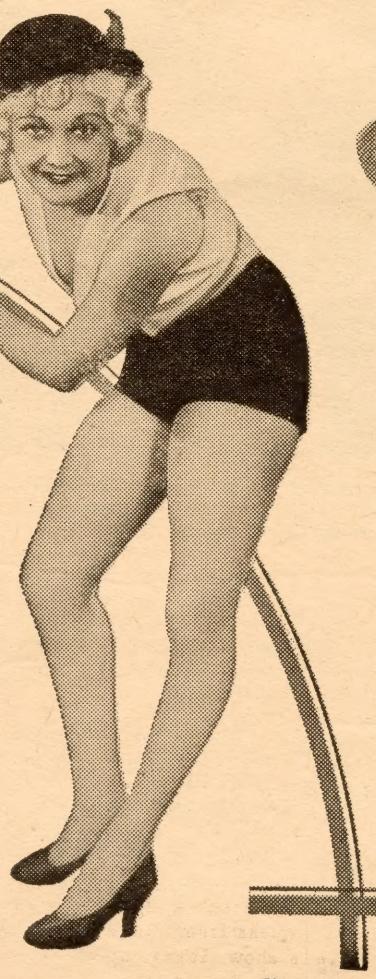
An Alluring Bevy of Feminine Pulchritude—

These Are Only a Few of the 150 Lovely Beauties In the New Warner Picture "42nd Street"

RUTHIE EDDINGS— Ermine-clad, says the weather's warmer in "42ND STREET."

EDNA CALLAHAN exclaims "You can't afford to miss '42ND STREET!'"

PATSY FARNUM shakes a foot. That's very hard to beat. You'll want to see her in "42ND STREET."



MAXINE CANTWAY'S dancing feet will make your joy complete, in "42ND STREET."

YES, HERE'S Lynn Browning, her address is "42nd STREET."

Sells Gorgeous Girls

These two pages so strongly sell the youth and beauty of the girls in "42nd Street," that we also suggest you use the art for special lobby blow-ups.

The space occupied by this note can be utilized for your own publicity copy, which will announce your play date.

Mats are available at your exchange.

Cut No. 40 Cut 75c Mat 25c

PLANT NEWSPAPER SERIAL

"42nd STREET"

By CARLISLE JONES

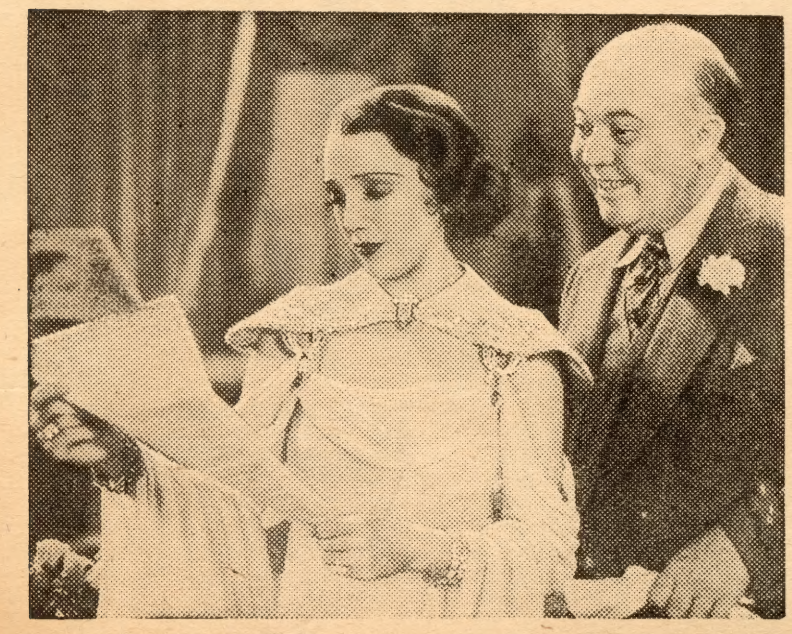
Adapted from Warner Bros.' Spectacular Musical Picture, "42nd Street," Coming to the..... Theatre....., in Which Bebe Daniels, Warner Baxter and Ruby Keeler Head a Cast of 10 Stars.

CHAPTER I

"JONES and Barry are doing a show! Jones and Barry are doing a show!"

Up and down Broadway and across town on Forty-second street that good news spread with incredible swiftness. Jones and Barry were doing a show. The man in the street, the women in pent houses, the workmen underground, the occupants of a hundred hall bedrooms heard it within the hour and passed the good word on to their friends.

As a matter of fact Jones and Barry were doing a show, a Broadway musical starring the popular Dorothy Brock and staged by the great Julian Marsh. Marsh had come, out of a partial retirement and strictly against his doctor's orders, to take charge of the venture.



Dorothy Brock regarded her contract for "Pretty Lady" with mixed emotions. (Bebe Daniels and Guy Kibbee in a scene from "42nd Street.")

"We've got three good tunes, a couple of swell blackouts," Barry had explained, "and Dorothy Brocks' —or—big brown eyes. Can you make it a hit show, Julian?"

"I've made hit shows out of less," Marsh reminded them dryly.

"Say, with the percentage he's getting," Jones suggested, "he should be able to make a hit show out of Webster's dictionary."

Marsh had every intention of making 'Pretty Lady' a hit show. With his doctor's warning still ringing in his ears, a warning which alarmed Jones and Barry even more than it did Marsn, he laid all his own cards on the table before them.

"I've given everything I've had to that gulch down there," he said, pointing to the great theatrical thoroughfare below them, "and it's taken all I had to offer . . . Marsh the slave driver. Actors tell you how Marsh drove 'em, bullied 'em, tore it out of 'em! Maybe a few'll tell you how Marsh really made 'em! And they all have something to show for it—except Marsh.

"My Last Shot"

"Well, this is my last shot. I'll make a few more of 'em—and this time I'll sock my money away so hard they'll have to blast to find enough to buy a newspaper. That's why I'm going ahead with 'Pretty Lady' and that's why 'Pretty Lady' has GOT to be a hit. It's my last show . . . You're counting me—well I'm counting on 'Pretty Lady.'"

Several hundred other people were counting on "Prety Lady," too. They moved as one person to that first call for talent. Chorus girls out of swank Park avenue apartments. Eager young things in freshly laundered, threadbare clothes. Pert girls wearing their last decent pair of silk stockings. Hopeful juveniles and ingenues, disillusioned character women, actors of the old school, hoofers from the burlesque circuits fell over one another in their hurry to answer that first call.

Dorothy Brock regarded her contract for "Pretty Lady" with mixed emotions. It meant more money than she had ever received in her long five years of Broadway stardom. It meant more fame and ublic adulation too, but it also meant that she would have to be "nice" to Abner Dillon. Being "nice" to Abner Dillon, the angel of the Jones and Barry production, meant that she would see less and less of Pat Denning. Long before Dorothy Brock had first seen her own name in Broadway lights she and Pat Denning had eked ou a precarious existance together as a vaudeville team.

Dorothy and Pat had hung to each other grimly through the first five years of Dorothy's success. Somehow or other they had never married and both agreed now that, under the present circumstances, marriage would have been intolerable. For Pat Denning had stayed behind in the small time circuits while Dorothy went on and on, to the very top of her profession.

Not that Dorothy was afraid she could not keep Abner in his place. The out-state millionaire playboy, whose business was Kiddee Kars but whose pleasure was Dorothy's company, was as simple as he was rich, and as harmless as his business. It was his money behind "Pretty Lady" and his influence which put Dorothy Brock in the leading role. Julian Marsh accepted Abner as a necessary nuisance and proceeded to ignore him with splendid indifference.

"I'll promise to stay out of the Kiddie Kar business if you'll stay out of the show business," Marsh told him bluntly and Abner, basking in the glory of Dorothy's imitation smile, took no offence.

(Continued tomorrow)

NOTE TO EXHIBITORS

Because of the nation wide, sensational publicity that this picture is receiving and has received through the "42nd Street" special train, which travelled from Hollywood to Washington for the Inaugural with numerous stars, you will find editors, more than willing to use this serialization.

We suggest you order the mats of the story, as soon as you receive this merchandising plan in order to avoid any loss of time, when you are ready to plant it.

"42nd STREET"

By CARLISLE JONES

Adapted from Warner Bros.' Spectacular Musical Picture, "42nd Street," Coming to the..... Theatre....., in Which Bebe Daniels, Warner Baxter and Ruby Keeler Head a Cast of 10 Stars.

CHAPTER II

IT was a picturesque group of show people which gathered that first day on the rehearsal stage for Julian Marsh's approval.

Andy and Mac, assistants to the busy Marsh, lined them up and looked them over before Marsh himself arrived. There was Lorraine, who had reason to expect favors from Andy and there was Ann Lowell, hiding her slightly worn reputation behind a monocle and an English accent. Andy knew them both and they both knew that Andy would see that they had places in the chorus.

There was Billy Lawler, too, the handsome juvenile already signed for a part and Terry Neil, who had wanted Billy's chance but didn't get it. And before Marsh had a chance to look them all over, there was little Peggy Sawyer, from Sioux City, Iowa, who "crashed" the stage door by the simple expedient of hiding behind an incoming packing case and whose obvious ignorance and innocence had appealed to Billy that he helped her steal a place in the first chorus line-up between Ann and Lorraine.

And then the great Julian Marsh looked them over. Andy's influence was enough to assure Ann and Lorraine places in the ensemble. Coached by them and encouraged by Billy, Peggy Sawyer was first picked and later eliminated by Marsh. Late that same night, after hours of work Andy got the girls into order for the director's first instructions. He was one girl shy!

One Girl Shy

Marsh was furious. Andy was apologetic and desperate. Then, just as Marsh's temper seemed to reach a breaking point and Andy's own job was in danger, Billy spied a pair of silk-stockinged legs sticking out from behind a piece of scenery. They belonged to Peggy Sawyer, who, worn out with the long wait and the disappointment of losing her place in the chorus, had fallen asleep there. It was two o'clock in his first instructions to the complete ensemble. He looked Peggy over appraisingly for the third time as she stood sleepily before him.

Hours after the others were asleep, he sat before the miniature stage and worked out the details of "Pretty Lady" ensembles. (Warner Baxter in a scene from "42nd Street.")

"Oh," he said. "Miss Sioux City. She'll do."

Then, while two hundred weary people listened, Marsh made his first speech.

"Tomorrow morning," he said, "we're going to start a show. We're going to rehearse for five weeks and then—we're going to open on scheduled time.

"You're going to work and sweat and work some more. You're going to work days—and you're going to work nights and you're going to work in between times—when I think you need it. You're going to dance until your feet fall off and you aren't able to stand up. But five weeks from now we're going to have a show. It's going to be the toughest five weeks you ever lived through. Anybody who doesn't think he's going to like it—had better quit right now."

He paused to let his words sink in the tired brains of his company. No one moved. No voice answered.

"Good," he said. "That's settled. We start tomorrow."

Earlier that same evening Dorothy had evaded the attentions of the dull witted Abner to keep a secret appointment with Pat Denning, who waited for her near the stage entrance. They had a quiet little supper in an unfrequented cafe and argued about the same problem that had perplexed them both for five years.

"Let's quit kidding ourselves," Pat had said. "You're headed for big things, Dot. I'm getting to be a regular anchor around your neck. This business of only seeing you when nobody else is looking, of hiding in doorways and always under cover has got me down."

"Owe You Everything"

"But I owe everything I [illegible] you, Pat," Dorothy repeated for [illegible] hundredth time . . . "You trained me and coached me and taught me all I know. I haven't forgotten."

"The act?" Pat challenged.

They were off then, on a stream of sentimental, happy reminiscences. Their arguments always ended that way.

"I wish you didn't feel about it as you do," Dorothy said again as they left the restaurant.

"I wish I didn't, too," Pat agreed. "But I do."

No Sleep for Marsh

Although he had worked as hard as any of the others, there was no sleep that night for Marsh. With his doctor's warning always in the back of his mind, he labored desperately to perfect his plans. Hours after the others were asleep, he sat before the miniature stage in his apartment and worked out the details of "Pretty Lady" ensembles.

He was interrupted, suddenly by Jones and Barry whose faces and tongues both brought signs of trouble.

Dorothy Brock, they had discovered, was "two-timing" Abner Dillon, "right under his nose," Barry reported.

"And we stand a first rate chance of having him withdraw his financial support right now," Jones warned.

"Pat Denning . . . Used to be her partner . . . For years . . . Came back last week . . . We'll be sunk."

These phrases raced through Marsh's mind. "No vaudeville chump is going to ruin my show," he barked. "I'm going to talk it over with Murphy—a friend of mine from down town. He never DID like vaudeville."

Barry was panicky. "I don't want to get mixed up with Murphy or any other gang— " he began.

"I told you what this show meant to me," Marsh said evenly, his hand already on the telephone. "Well this is what it does mean to me."

Murphy, it developed, would take care of Denning.

(Continued tomorrow)

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CHAPTER III

IF any member of the "Pretty Lady" company thought Marsh had not meant what he said when he promised them hard work, their disillusionment came early the next morning.

Pound, pound, pound, doggedly, determinedly, Marsh set about it to mold two hundred people into the patterns he had made for them. Driving himself on toward nervous exhaustion, he neither gave quarter nor asked for any.

"Faster, faster, faster." Weary bodies responded as best they could, a kaleidoscopic background of tossing heads and

"Faster, faster, faster." Weary bodies responded as best they could against a background of tossing heads and kicking heels. (Scene from "42nd Street" with Ginger Rogers, Ruby Keeler and Una Merkel in front line.)

kicking heels, against which Marsh moved his principals as pawns upon a gigantic chess board.

He praised them for their efforts. He cursed them for their failures. He pleaded with them, scolded them, threatened them. At times he was furious enough to strike them. He alternated between high hopes and black despair. The petty bickerings between members of his cast he ignored. Dorothy, troubled and unhappy, proved more temperamental than usual. Billy was kept so busy with his own problems as the leading juvenile that Terry Neil threatened to become a serious rival for the attentions of little Peggy Sawyer.

For Peggy was working with a determination that could only mean success. Late one night, after a day of gruelling rehearsals in which Marsh had been particularly heartless, Peggy fainted. Billy carried her to a bench outside the stage entrance, brought her a drink of water and left her there, when she was somewhat recovered, to hurry back to his own place in the ensemble. It was there Peggy met Pat Denning for the first time, Pat who was waiting in the shadows again, in the hope that Dorothy might evade the ever present Abner and let Pat take her home.

Peggy Meets Pat

They immediately became friends and later that night, when Pat had seen Dorothy leave the theatre with the proud and prattling "Angel," he took Peggy home.

On the way he told her a little of his own story. As he left her at the door of her boarding house, Peggy was amazed to see two men accost him as he reached the bottom of the steps below her door. It was Murphy, come to deliver Marsh's ultimatum, to keep away from Miss Brock.

Murphy delivered his warning and emphasized it with a heavy blow to Pat's jaw, and then stepped into his car and drove away. Peggy ran to the unconscious Pat and half pulled, half-carried the still dazed man to her room. While she was bathing his face and was listening to the details of the encounter, her landlady entered the room and ordered them out.

"Where do we go from here?" Peggy asked a little frightened.

"Hotel?" suggested Pat.

"I suppose so," said Peggy. "But an inexpensive one. I've only got a dollar and a half."

"How about my place?"

"Broke?" demanded Peggy.

"Not exactly, but not exactly flush, either."

"Then it's your place or a park bench, I guess. Let's try your place first."

They did that and Pat let Peggy have her way. She locked herself in his bedroom and while he slept on a couch in the living room. Not, however, before she had seen Dorothy Brock's picture on Pat's living room table and had guessed the part of the story which Pat had not divulged.

Peggy was late to work the next morning and left without either eating breakfast or moving her bags from Pat's apartment. Her abandoned breakfast, however, was eaten by one Geoffrey Waring, an actor and a friend of Pat's, who came to offer Denning a job with a stock company opening immediately in Philadelphia. Pat accepted and Dorothy, when she learned of his decision, agreed with Pat that it was best.

Meanwhile Marsh was driving his company like a madman. Dawn found them exhausted, with Marsh still bullying them into greater effort.

"Ladies and gentlemen," he roared, "you are without doubt the greatest, the most stupendous, the lousiest gang of hoofers ever assembled on one stage.

"Where's your tempo? Where's your rhythm? Where are your brains?"

Unkempt and disheveled, on the verge of the nervous breakdown that his doctor had forseen for him, Marsh hung doggedly to his determination to make "Pretty Lady" the hit show of his career. Even such experienced chorines as Ann and Lorraine found themselves worn out with his ceaseless drumming.

Running, shaking hands through his hair, a dead cigarette between clenched teeth, Marsh waited for the finale number.

"What is this," he snapped, "amateur night? Have we been rehearsing for five weeks or did I dream it? The show's ragged. This number's ragged. May I remind you shining lights that this is the show that opens tomorrow night. I am in the right theatre, am I not. This IS the 'Pretty Lady' company, isn't it? The ALL STAR SHOW that's opening in Philadelphia tomorrow night?"

Philadelphia?, Dorothy Brock gasped. Philadelphia, where Pat had gone, was the one place Dorothy had not planned on going for the tryout of the show.

"Julian," she said, "I don't want to go to Philadelphia."

"Who does?" he demanded. "Dress rehearsal Arch street theatre, Philadelphia, at seven tonight."

(Continued tomorrow)

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CHAPTER IV

THAT night was the maddest night in Marsh's whole half-mad career. Marsh himself seemed cooler, saner, than he had been during the whole five weeks of rehearsals. He even smiled tolerantly at the romantic by-play between Billy and Peggy. The whole company worked as though inspired. There was something electrical in the air, some presaged storm which they could feel but scarcely understand.

One after another the numbers clicked off in spectacular procession. Black-outs and ensembles, lilting tunes and intricate dances followed one another into the brilliance of the lighted stage. From the dark, empty theatre, Marsh watched it all, pacing nervously up and down the aisles. Jones, Barry and Abner sat in the shadows there, too, trying to learn if their money and Marsh's brains had made a hit show or a failure.

"Not Bad"

The curtain fell on the finale and Marsh stood before the silent, assembled company for his last word.

"Not bad," he said, finally. "It isn't good, but it isn't bad. I want everybody to take their mind off the show. Get out and relax."

A sigh of relief went up from the company. Marsh silenced them with a gesture.

"I think it'll do," he added. "But I want you to be back here tomorrow to give the best performance you ever gave in your lives. Company dismissed."

The company had already made its plans to "relax." Billy learned too late that Peggy had a date with Terry for the party to be held in the hotel, and Dorothy learned with bitterness that Pat had not called her on the telephone during the rehearsal. Lonely and worried, Marsh asked Andy to go with him to his apartment to talk over the show, leaving Lorraine furious and without a partner.

Pat, indeed, was outside of the stage entrance but he stuck by his decision not to see Dorothy and instead offered Peggy a taxi ride to her hotel. Dorothy left the theatre with the grinning Abner in time to see Peggy enter the taxi with Pat and she rode away with Abner in a frame of mind that boded ill for everybody concerned.

It was a night of furious gaiety. In Dorothy's rooms Abner was host to a noisy party, which included the principals of the show and Jones and Barry. Marsh was not there. Dorothy, desperate for fear she might really be losing Pat, and drinking more champagne than she could carry with dignity, finally drove Abner and his friends from her rooms in a fury of words and blows.

Then she called Pat on the telephone, begging him to come to her at once.

Outraged at his lady love's action Abner Dillon, followed by Jones and Barry hastened to Julian Marsh, in a panic of no small proportions. They thundered on his door and were admitted by the sleepless Marsh.

"Dorothy's out of the show," bellowed the furious "Angel," without wasting any time in preliminary explanations. "Definitely. Once 'n for all. She's out."

"What happened," demanded Marsh.

"She threw me out of her room, that's what."

"And now you want to throw her out," said Marsh evenly but with a dangerous edge to his voice. "What is this? A game? You can't do it."

"Oh, no?"

"Brock's in my show to stay. That's final."

Dorothy finally drove Abner and his friends from her room in a fury of words and blows. (Ned Sparks, Bebe Daniels and Guy Kibbee in a dramatic moment in "42nd Street.")

"If Dorothy stays in my dough comes out. And that's final." Abner looked as though he might explode with fury.

Marsh's voice was thin steel as he answered Abner.

"Why, you pot-bellied sap. You've got seventy thousand dollars sunk in this show already. Are you going to toss that away for a dame—any dame?"

"That's my funeral, ain't it?" wheezed Abner, weakening.

"Yes," roared Marsh, master of the situation now. "And the funeral of two hundred other people besides. Chorus girls, boys, electricians. You wouldn't be that small, would you?"

"Well—" he hesitated. "She threw me out. I think she ought to apologize."

"Of course she'll apologize," comforted Marsh but forces far beyond his control were already at work to undo him.

When Abner had left the room Barry pointed to a theatrical advertisement in the paper. The name of Pat Denning was there. The sight of it galvanized Marsh into action.

"The show's going on," said Marsh through gritted teeth as he started to dress. "If that guy's mixing in my affairs again I'll break his dirty neck."

(Continued tomorrow)

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CHAPTER V

MEANWHILE Peggy had been having a difficult evening. When Terry's unwelcome attentions became too pronounced she escaped momentarily into the hallway. She was there in time to see Pat rap on Dorothy's door and to see Dorothy's

"But listen," Ann went on, "You've got somebody in this outfit who can carry your show—a great little trouper." (Warner Baxter, Ginger Rogers, Clarks and Guy Kibbee in tense scene from "42nd Street.")

affectionate welcome for him at the doorway. Before she could move, Jones and Barry passed her without looking her way and she overheard enough to know that Pat might be in danger. Almost without thinking she rapped on Dorothy's door.

It was opened by Dorothy herself, an infuriated Dorothy whom liquor and jealousy had made dangerous. Before Peggy could speak her message Pat was between them, fending off the half-crazed Dorothy while he tried vainly to calm her down. While they struggled Peggy learned that Dorothy believed the chorus girl had designs on Pat and before an explanation could be made Dorothy had slipped and fallen, twisting one slim ankle horribly as she fell.

Between Pat and Peggy lifted the screaming Dorothy to the bed and then Peggy called for the house doctor. He arrived only a moment before the furious Marsh entered prepared to do anything short of murder to save his show.

Compound Fracture

"Compound fracture," was the doctor's verdict.

"Too bad it wasn't her neck," snapped Marsh as he raced from the room.

And so the show couldn't go on after all. Marsh, pale and worn told the assembled company the next morning that the star of "Pretty Lady" had suffered an accident and that there seemed to be no way for the show to open. He ordered them to keep in readiness, however for the miracle he wished but dared not hope for.

Jones and Barry arrived however, with the news that Abner was on his way with a new star for the production. He arrived in due time with Ann, dressed in obvious elegance, and the information that she was to be starred in "Pretty Lady." Marsh demurred explosively and when Abner kept insisting upon Ann as the star or no more money for the show. Ann interrupted the argument with the suggestion that she be allowed to talk. "Any-time Annie" they called her, but they all knew she knew something about the show business.

"Let's quit kiddin' Mr. Marsh," she suggested. "Abie, those promises sounded swell at breakfast, but I haven't a chance of carrying this show—I know that as well as you do, Mr. Marsh, maybe better."

Marsh nodded.

"But listen," Ann went on. "You've got somebody in this outfit who can carry your show—a great little trouper—honest Mr. Marsh."

Marsh bristled. "Don't you think I am capable—" he began.

Try Sawyer

"Sure," agreed Ann. "But you'd never pick this one. I'm telling you she can swing it. How can you loose. All you got to do is try her."

"Who?"

"Sawyer."

"Sawyer?"

"Yes, Peggy Sawyer. Her voice may not panic 'em but she can dance circles around Brock! Your show's half dancing anyway.

"Nobody ever heard of her—just a raw kid." Marsh began, again.

"Listen, Mr. Marsh," said Ann with a ring in her voice. "I've been working years for a chance like this." Here she looked at Abner. "If I turn it down for somebody else—believe me she's gotta be good!"

"Send Sawyer in," said Marsh.

Bewildered and frightened, Peggy stood before the great Julian Marsh. Even in his harrassed condition he recognized the fresh beauty of the girl before him, the appealing youthfulness she possessed, the "something" without which no great actress can succeed.

"I'll give you a trial," he said suddenly. "Out of here all of you. I don't want anybody in here for the next five hours. I'll either have a live leading woman—or a dead chorus girl."

Doggedly at It

For five never-to-be-forgotten hours Peggy and Marsh struggled with the lines, the songs and the dances which Dorothy Brock had rehearsed for five weeks. Peggy wept an begged to give it up but Marsh kept doggedly at it. Those first lines of hers seemed impossible. There was no feeling behind them.

"Jim! They didn't tell me **you** were here. It was grand of you to come!"

"It won't do. It won't do, "shouted Marsh. "Haven't you ever been in love?" Then suddenly he reached out and gathered Peggy into his arms. He kissed her furiously while she struggled, too frightened and to weary to scream. Just as suddenly he released her. "Say those lines now," he cried and when she had said them again they sounded better, even to Peggy.

Line by line, step by step, note by note, they worked over the script of "Pretty Lady."

"I can't," moaned Peggy.

"You can't but you will," said Marsh.

"Fair. Only fair," he said later, then suddenly he put hands on her shoulders and shook her.

"Listen Sawyer," he hissed. "You let me down and I'll—"

He didn't finish. Instead he put a kindly arm around her quaking shoulders.

"Lie down," he said, and for the first time his voice was kindly, too, "Relax. Rest all you can. I'll call you in time. You're definitely going on tonight."

He turned abruptly and left Peggy alone.

(Concluded tomorrow)

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CHAPTER VI

THEN for the first time Peggy realized what had happened to her. Dazed and frightened she lay there until Billy tiptoed in with coffee and a comforting word. Marsh had seen him entering but had made no objections. Perhaps Marsh guessed Billy's errand there.

"You'll knock 'em dead, Peggy," Billy assured her.

They talked a long time. Billy had difficulty in saying the things he most wanted to say. Peggy guessed them but made him put them into words.

"Maybe I can read between the lines, Billy," she said, "But I want to hear you say it—say it some more."

And for the second time that afternoon Peggy felt a man's strong arms around her shoulders. But she didn't struggle this time. She just leaned her head on Billy's shoulder and was happy.

The door to the room flew open with a violent inpact from outside. There in the doorway stood Dorothy Brock, her face as white as the new cast on her injured ankle, her hands clutching the new crutches, her eyes burning spots in her chalk-white face.

Peggy and Billy leaped to their feet.

"You can't talk to her," he said. "Marsh's orders."

"Leave Us Alone"

"But it's tough on you."

Dorothy stretched out an arm suddenly toward Peggy. "Come here, Peggy," she began and there was a real smile now, "when I started for here tonight, I was going to tear your heart out. And then I got to thinking . . . I've had my chance . . . I've had enough . . . For five years it's kept me away from the only thing I ever wanted . . . A career. Anybody, can have one with the right breaks . . . As for me . . .

"I've things to say to her," Dorothy said. "Now, leave us alone."

It took all of Peggy's almost exhausted courage to let Billy go. The door that closed behind him shut her in with the woman whose place she was usurping in the show. For a long moment Dorothy stared at Peggy. Then she said, in a strange, high pitched voice:

"So. You're going to take my place."

Peggy found the strenth to say, "Im sorry." It sounded almost as sincere as she meant it.

"What for? It's your chance, isn't it?" There was the semblance of a smile on Dorothy's lips.

I'll take Pat and vaudeville or whatever goes with him . . . We're being married tomorrow!"

* * *

Later, when the costumes were fitted and the "overture" call had sounded back stage, Dorothy gave her last bit of advice.

"Go out there," she said, her lips trembling with emotion," and be so swell you'll make me hate you!"

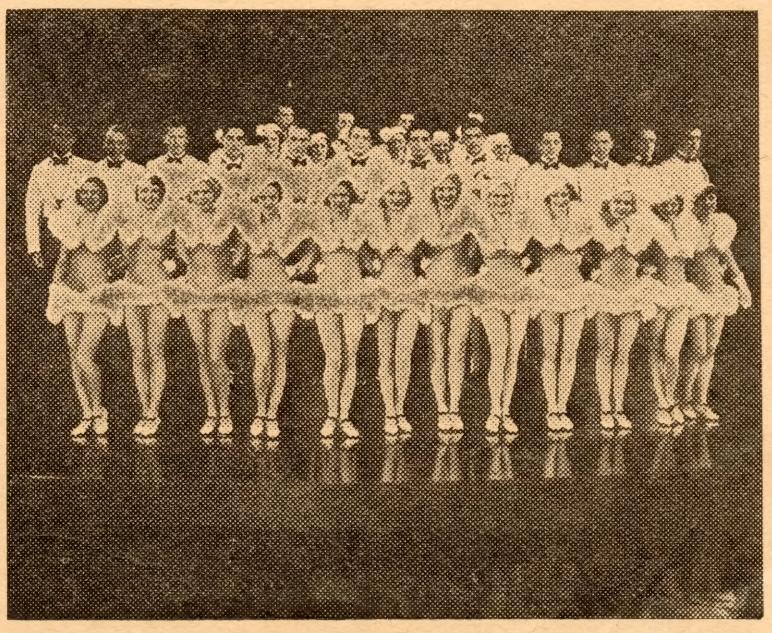
Marsh's last words of advice were delivered in the wings just before Peggy's first entrance.

"Come Back a Star"

"Listen to me," he said, "and listen hard. Two hundred people—two hundred jobs—two hundred thousand dollars—five weeks of grind and blood and sweat depend on you . . . You can't fall down, you can't! Your future's in it. My future's in it. Everything that all of us have, is staked on you. I'm through. Keep your feet on the ground and your head on those shoulders . . . And Sawyer—you're going out a youngster! You've GOT to come BACK a star."

Peggy found herself running forward into the bright light of the great stage to do or die for Julian Marsh and for Billy Lawlor and even for Dorothy Brock, whose misfortune had been her opportunity.

Someway Peggy gained courage as she went along. The "honeymoon express" number with its song and dance patter, its spectacular scenic effects moved smoothly and swiftly. The great chorus with which she had rehearsed so long was for her. Marsh was for her. Brock was for her. Suddenly she realized that the audience too was for her.



Never had a more beautiful chorus been seen—never had more spectacular effects been devised. (Glittering, vibrant chorus seen in "42nd Street.")

Dorothy had told her something like that during that last hour they had spent together before the curtain.

"Remember," she had said, "the audience wants to like you."

As for Marsh, he had sensed that all was well with "Pretty Lady" when he heard Peggy's first lines:

"Jim! They didn't tell me **you** were here. It was grand of you to come!"

It Was Their Show

How they worked! It was the SHOW. It was THEIR show. Money, time, intelligence had gone into its making and all of that and more was in evidence tonight. Marsh had indeed outdone himself. Never had a more beautiful chorus been seen, never had more spectacular effects been devised. By the time the "42nd Street" number, the grand finale number of the show, was reached the audience was in a hysteria of approval. Abner Dillon was satisfied, Peggy Sawyer was a star, even Julian Marsh had nodded with approval.

With his hat low over his eyes, Marsh waited in the alley entrance to hear the verdict of the departing audience.

"Sawyer's a whiz," he heard. "Knockout! Sensational! She'll have New York in her pocket within a week! Those dancers were alright. Yes, Sir! I can't see that those directors do a thing. Those directors kill me. Take Marsh. Sticks his name all over the program. Gets all the credit. If it wasn't for kids like Sawyer, he wouldn't have a show. Marsh'll probably claim he discovered her. Some guys get all the breaks."

Marsh flipped his long dead cigarette into the gutter and slumped down on a fire-escape step.

"Just another show," he grunted, as he fell asleep.

(The End)

EXHIBITOR'S NOTE:

The complete six chapter newspaper serialization of "42nd Street," together with scene cuts taken from the picture is in mat form and is available for the nominal charge of $1.00 for the entire story. Order direct from the Merchandising Plan Editor, Warner Bros. Pictures, Inc., 321 West 44th Street, New York.

In planting this story we suggest that you so arrange the release date as to give your show a three-day advance publicity break.

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"42nd STREET"

A glamorous story of a glamorous life bought at a terrible price, so that the world may be entertained

Takes you behind the scenes and shows you life in the raw back stage, as a Broadway musical production gets under way.

"42nd STREET"

Based upon the sensational Warner Bros. musical picture of the same name which comes to the ..... Theatre next ..... with a mighty cast of 14 stars and 150 of the World's most Gorgeous dancing and singing girls.

Read the graphic movie serialization of Bradford Ropes' best selling novel of back - stage life, "42nd Street." Six absorbing chapters.

Exclusively in the NEWS starting TOMORROW

PREPARED RADIO BROADCAST

Use Special Ballyhoo Record of "42nd Street" Song-Hits to Fill Interludes Between Snappy Dialogue of this 10-Minute Sketch

Your local broadcasting station director will nab this unusual dramatization for a sustaining feature on unsold time. If you are already making use of the air, it is the best publicity you can get. If you are not, it will pay you big to make an exception in this case.

Beside the intriguing flashes of clever talk from "42nd Street" there are unique records — with Guy Lombardo and his Royal Canadians with Bing Crosby — Hal Kemp and his orchestra—Fred Waring and his Pennsylvanians — and Ben Selvin and his orchestra—or the special exploitation record.

Get members of some local dramatic society to play the parts in the sketch if possible; if this cannot be done, members of your staff, or artists at the radio station will put it on. This is the biggest radio bet yet. Plant it, assured of gratifying results!

(Three Characters: Marsh, Barry, Jones).

RADIO DRAMA, MUSIC AND SONG FROM SENSATIONAL "42nd STREET"

Station Radio Announcement
followed by

ANNOUNCER: For the next few minutes we are privileged to present for your entertainment flashes of the drama, music and song in Warner Bros.' sensational screen spectacle "42nd Street," which comes to the ..... Theatre .... next.

The all-star cast of this great photoplay is headed by Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Una Merkel, George E. Stone, Eddie Nugent, Allen Jenkins, Robert McWade, Harry Akst, Henry B. Walthall, Clarence Nordstrom and the noted Broadway song writers Al Dubin and Harry Warren. The direction is by Lloyd Bacon.

"42nd Street" is a show within a show. It's swift-paced sequences graphically present the launching of a Broadway musical

But this is not all. There is a gripping human interest story . . . a throbbing drama of the theatre of today. The heartaches . . . the tears . . . the good hearted camaraderie . . . the carefree days when there's money in the pocket and work ahead. You'll get to know them all in "42nd Street" . . . the chorines . . . one hundred and fifty of them . . . stars, directors, singers, song - writers, hoofers, crooners, comics, heavies, juveniles, ingenues . . . gorgeously costumed . . . set in lavish scenes. Mr. (name of theatre manager or his representative) will briefly tell you of the opening scene of the present sketch. Mr. ( )

NARRATOR: Thank you (name of Announcer). Not to keep you waiting may I say that the first flash of "42nd Street" takes place in the sky-scraper office of Barry and Jones, play producers. Julian Marsh, director of many Broadway hits, has just signed on the dotted line, to direct the musical extravaganza "Pretty Lady." As the immaculate Mr. Marsh lays aside his pen, Barry asks . . .

BARRY: What we want to know is, can you make the show a hit? We've got three good tunes . . . a coupla swell blackouts . . . and Dorothy Brock's . . . er . . . big blue eyes! Can you make it a HIT?

MARSH: (Dryly) I've made hit shows out of less.

JONES: (Disparagingly) Say, with the percentage Marsh is getting, he should be able to make a hit show out of Webster's dictionary.

BARRY: When we got Dorothy Brock, that was a break and old Abner Dillon, the Kiddie Kar manufacturer from Ohio . . . has agreed to finance anything she does . . .

MARSH: (Unimpressed) I'll give you a good show in spite of that. Stars like Dorothy Brock are a dime a dozen . . .

JONES: That's why we got you, Julian! JULIAN MARSH . . . the greatest musical comedy director in America today!

MARSH: What do you mean . . . TODAY!

BARRY: All right, tomorrow, too. Say, with your reputation . . .

MARSH: Did you ever try to cash a reputation at a bank?? I'm in this for one reason only . . . MONEY!

JONES: Money? You! Say, with all the hits you've had, you ought to be worth plenty.

MARSH: I ought to be . . . but I'm not. Say, did you ever hear of Wall Street?

BARRY: I have!

MARSH: Listen . . . I've signed the contract . . . and I'll make the show a hit. It's against my doctor's orders . . . but . . .

BARRY: You ain't going to have another nervous breakdown . . .

JONES: (Apprehensively) If that's what it is . . .

MARSH: (Courtly) The contract's signed, isn't it?

BARRY: (Sharply) But that don't matter . . . we can . . .

MARSH: (Definitely) It holds! You'll get your "Pretty Lady" show. YOU haven't got anything to worry about. I'm not going to let you down . . . because I can't afford to. Look down there into that 42nd Street gulch! Look at the crowds! The lights! I've given everything I had, to it! It's taken all I had to offer! It paid me, sure. In money I couldn't hang on to. Fairweather friends . . . women . . . headlines . . . why even the cops and newsboys recognize me on sight . . . Marsh, the Magnificent . . . Marsh, the Slave-driver . . . actors tell you how Marsh drove 'em . . . bullied 'em . . . and TORE IT OUT OF THEM . . . and maybe a few will tell you how Marsh really made 'em . . . and they all have something to show for it . . . except MARSH! Well this is my last shot. That's why I'm going ahead with "Pretty Lady" . . . and that's why "Pretty Lady" has GOT to be a hit! It's my last show . . . and it's GOT to be my best. You're counting on me . . . Well . . . I'm counting on "Pretty Lady." It's got to support ME for a long time to come. Remember my contract makes me Boss with a capital "B" . . . what I say goes! Make chorus call for ten o'clock tomorrow!

(Use song and music record . . . . blending into voice of the Narrator).

NARRATOR: After a week of weeding out the applicants, the finally selected chorus is on hand . . . nervously awaiting Marsh's orders. He is speaking:

MARSH: All right, now, you people. Everybody quiet! And listen to ME! . . . We are going to start a show. We're going to rehearse for five weeks . . . and then! We're going to open on schedule time. And I mean schedule time. You're going to work and sweat and work some more . . . you'r going to work days . . . you're going to work nights . . . you're going to work between times. And when I think you need it . . . you're going to dance until your feet fall off—and you aren't able to stand up . . . but five weeks from now . . . we're going to have a SHOW! Now some of you have been with me before and you know it's going to be a tough grind! It's going to be the toughest five weeks you've ever lived through. Do you all get that? Now anybody who doesn't think he's going to like it had better quit right now! . . . Nobody? Good. Then that's settled! We start tomorrow!

NARRATOR: The end of the grind has come. The dress rehearsal has been held and in order to get their minds off the show until the curtain goes up next day, the members of the cast, throw a party in Dorothy Brock's suite. She has been drinking much too much champagne in an effort to forget her jealousy at having seen her lover Pat with Peggy.

As a result of a drunken accident, she breaks her ankle. It looks as though the opening will have to be postponed, but Peggy, a nifty little dancer from Sioux City, is lifted from the chorus and sent into play the starring role. She has been drilled for hours by Marsh, in a desperate, driving effort to master the lines and routine of Miss Brock. The show is on, and here we have Marsh, who is on the verge of a nervous collapse, giving Peggy a last minute talk before she goes out on the stage.

Peggy is shivering. Marsh tightens his grip on her arm. He is speaking:

MARSH: Now listen to me Peggy . . . listen hard. Two hundred people. Two hundred jobs, Two hundred thousand dollars. Five weeks of grind . . . and blood and sweat . . . depend on you. It's the life of all these people who have worked with you. You've got to go on . . . and you've got to give . . . and give and give . . . they've GOT to like you . . . GOT to . . . you understand . . . You can't fall down . . . you can't . . . Your future is in it . . . my future's in it . . . and everything that all of us have is staked on you . . . I'm through . . . now keep your feet on the ground . . . and your head on those shoulders of yours . . . and go out . . . and Sawyer . . . you're going out a youngster . . . you've GOT to come back a star!

THERE . . . there's your CUE!

NARRATOR: Here is a drama of the greatest kind. "42nd Street" is a show within a show. But you'll have to see it for yourself in order to fully appreciate the tremendous nature of this picture.

You'll never forgive yourself, if you fail to see "42nd Street," when it comes to the ..... Theatre, next .....

"Thank you and good night."

THE END

Note to Exhibitor:

When arranging broadcast of this radio sketch, make sure you get a publicity "break" in the radio section of your local newspapers. It would also pay you to plant an ad on the radio page, next to the announcement of the broadcast. If you do use an ad on the radio page, make it part of your deal with the paper, that a news story of the stunt, will appear with your ad.

HERE ARE YOUR COMPLETE

your 1st story

"42nd Street" Epitomizes All in Backstage Life

10 Stars, a Powerful Story, Haunting Music, 150 Divine Girls, Make a Super Film

Elaborate Dance Ensembles, Gorgeous Sets, Used To Make Picture Spectacular Entertainment

"THREE good tunes and a kick in the pants for your wow blackout. Can you make a hit show of it?"

These are the first sentences in Bradford Ropes' novel, "42nd Street," and they color the length of Warner Bros.' new gigantic picture of the same name which comes to the..... Theatre.....

In the picture, the words are addressed to Warner Baxter, who plays the role of a veteran stage director with a hundred hits to his credit. What he does to the three good tunes and the kick in the pants form the basis for "42nd Street."

But not quite all of it. Warner Bros. have gathered together in this tale of the Rialto's backstage, a gripping dramatic story of the theatre of today, of the problems, heartaches and tears, the good times, lighthearted camaraderie and carefree days, when there's money in the pocket, forty weeks more of work ahead, and nothing to worry about, all of which make up stage existence.

Chorus girls,—to the number of about one hundred and fifty—stars, directors, singers, song writers, hoofers, crooners, comics, heavies, juveniles and ingenues—they're all there. And Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler (Mrs. Al Jolson to you, and you'd better watch for her!) Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins, Henry B. Walthall, Edw. J. Nugent, Harry Akst—a dozen others.

Song hits by Al Dubin and Harry Warren, who, between them, have been responsible in the past for such popular knockouts as "You're My Everything," "Too Many Tears," "Carolina Moon" and "I Found a Million Dollar Baby in a Five and Ten Cent Store" and dozens of others.

Dances and stage ensembles created and staged by Busby Berkeley, who has staged them for the best of Broadway's producers, including Earl Carroll.

Ruby Keeler dances.

Bebe Daniels and Dick Powell sing.

But, as with any picture worth its salt, "42nd Street" doesn't depend on any one thing or player. It has a story that takes its place among the best stories of the stage. More than that, it has a story within that story—a play within a play. Deftly and expertly, it mingles these elements into a spectacular and vastly entertaining whole—a picture that takes rank with the best of this or any year.

No expense was spared in the preparation of this biggest and most outstanding of the all-star musical-comedy-dramas of the screen. Lavish sets, gorgeous costumes and dazzling stage effects have been utilized. Everything that goes to make a super-production "super" has been thrown in.

Among the novelties in "42nd Street" is a huge turntable, which is really composed of three turntables, on which groups of dancers prance and turn in intricate and breathtaking routines. Another original sequence is a dance involving a Pullman train's insides. The train, as a climax, folds in upon the dancers.

Warner Bros. were the first to try musical pictures on a lavish scale, and, enough was learned from them to assure the producers that there was a public demand for dramatic pictures with the music and dances. The result of some three years preparatory work on this theme has resulted in "42 Street," perhaps the first picture to incorporate music and dance into the story in a dramatic manner.

GEORGE BRENT is one of 10 big stars in Warners' spectacular "42nd Street" coming to the Strand Theatre on.....

Cut No. 12 Cut 15c Mat 5c

BEBE DANIELS one of 10 stars in much-awaited "42nd Street."

Cut No. 5 Cut 15c Mat 5c

"42nd Street," originally a best-selling novel by Bradford Ropes, was adapted for the screen by Rian James, Broadway columnist, and James Seymour. Lloyd Bacon, son of the late Frank Bacon of "Lightnin'" fame, directed "42nd Street."

your 2nd story

Ruby Keeler Jolson's First Film Here Soon

Ruby Keeler, famous Broadway musical comedy actress, will appear in motion pictures for the first time with the Warner Bros. production of "42nd Street," which comes to the ..... Theatre on .....

Miss Keeler, who in private life is the wife of Al Jolson, has the ingenue role, which calls for both singing and dancing. She has begun her picture career with the same company with which her husband made his motion picture bow. Jolson made the first real hit in talking pictures with Warner Bros., in "The Jazz Singer," "The Singing Fool," "Say It With Songs," "Mammy" and "Big Boy."

"42nd Street," adapted from the novel by Bradford Ropes, is a spectacular dramatic and musical show with song hits by Al Dubin and Harry Warren. The picture carries a distinguished all-star cast, including besides Miss Keeler, Warner Baxter, Bebe Daniels, Ginger Rogers, George Brent, Dick Powell, Guy Kibbee, Una Merkel, Ned Sparks and Allen Jenkins.

The picture is said to offer something new—powerful drama—in the application of music to a screen story. It follows the production of a big Broadway musical show from the rehearsals to the grand opening. It shows 150 beautiful girls in some of the most novel and intricate dances ever staged for the screen. The dances and ensembles were created and staged by Busby Berkeley.

your 3rd story

"42nd Street" Music By Ace Song Writers

Two of Broadway's ace song writers were imported from New York to do the songs and lyrics for "42nd Street," Warner Bros.' mammoth show dealing with the backstage life of the theatre, which comes to the ..... Theatre on .....

They are Al Dubin, who writes lyrics, and Harry Warren, who composes the music. Dubin has been writing his lyrics for fifteen years. Warren his songs for twelve. Both believe their songs for "42nd Street" the best they've yet done and both appear in the picture as song writers.

Dubin wrote the lyrics for the songs in "The Gold Diggers of Broadway," for "Hold Everything," for "Sally," for "The Crooner" and for "Blessed Event." Two of his songs from "Blessed Event" are "Too Many Tears" and "How Can You Say No."

Harry Warren's songs are just as well known as Dubin's lyrics. He wrote all of the music for "The Laugh Parade," Ed Wynn's latest hit, including the popular "You're My Everything." He wrote the music for "Crazy Quilt," which includes the lyrical "Million Dollar Baby in A Ten Cent Store."

The entire score for "Forty Second Street," written and composed by Dubin and Warren, includes "You're Getting To Be A Habit With Me," "I'm Young and Healthy," "Shuffle Off To Buffalo," and the title piece, "42nd Street."

"42nd Street" tells the dramatic story of the noisy, blatant, loose, sentimental theatrical district of its name, with the tides of human love and human life running strong under the grease paint and ostrich feathers. It is easily one of the most colorful and most ambitious pieces ever composed for a motion picture.

There is an all-star cast which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

It was adapted from the novel of Bradford Ropes by Rian James and James Seymour and directed by Lloyd Bacon. The dances and ensembles were created and staged by the noted Broadway director, Busby Berkeley.

your 4th story

New Dance Technique In "42nd Street"

Something new in chorus work was instituted by Busby Berkeley for the chorus members of "42nd Street," Warner Bros.' big dramatic and musical epic of backstage life, which opens at the ..... Theatre on .....

Berkeley, who has handled scores of big choruses for New York musical shows, has been with motion picture companies now for three years.

For the big number of "42nd Street" he rigged out a turn table nearly a hundred feet in diameter, which in turn was divided into three. With the aid of an ordinary gasoline double hoist, he contrives to turn the three big rings of his turn table at three different speeds in two different directions. This is done by means of endless cables rigged from the hoist to the turntables.

The choruses then, placed in groups around the three rings, each have different steps, sometimes going with, sometimes against the movement of the turntables.

The whole set, turntable and all, has been built on a theatre sized stage, which is part of one of the large theatre sets being used.

Besides the chorus of 150, there is an all-star cast including Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

The screen play by Rian James and Seymour is based on the novel by Bradford Ropes. The special song numbers are by Al Dubin and Harry Warren. The direction was in the hands of Lloyd Bacon.

Guy Kibbee Has "Angel" Role in "42nd Street"

Guy Kibbee, who has been observing the idiosyncracies of theatrical angel during a long career on the stage, now has the opportunity of portraying one in the Warner Bros. production of "42nd Street," a dramatic story of backstage life. As a member of the all star cast he has the part of the theatrical angel who is a Kiddie Car manufacturer trying to put his latest lady love across as a stage star. Kibbee says this is the first time he has been able to afford the luxury of financing a show.

your 5th story

Dozens of Favorites In "42nd Street"

"42nd Street," a dramatic spectacle of the American theatre, as wide as show business in scope, which Warner Bros. presents at the ..... Theatre tomorrow, carries a scintillating all-star cast of eleven stars, besides featured actors of note, a picked chorus of 150 beautiful girls and hundreds of extras.

The cast is headed by Warner Baxter, the star of "Six Hours To Live," "Cisco Kid," "Daddy Long Legs," and many other hits, and Bebe Daniels, of "Silver Dollar," "Rio Rita" and "Dixiana" fame. Ruby Keeler, wife of Al Jolson, and the Ziegfeld star of "Show Girl" makes her picture bow as the ingenue of "42nd Street."

George Brent, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins, all well known both on stage and screen, complete the star cast. Other important featured players include such well known names as Henry B. Walthall, Edward J. Nugent, Harry Akst, Clarence Nordstrom, Robert McWade, George E. Stone, and Al Dubin and Harry Warren, the song writers, who both wrote the song hits for the picture and played the roles of the song writers for the production around which "42nd Street" revolves.

DICK POWELL lends his charming personality to the elaborate Warner film "42nd Street", coming to the Strand.

Cut No. 3 Cut 15c Mat 5c

The chorus of 150 girls was selected by Busby Berkeley, the famous Broadway director, who created and staged the dance numbers and ensembles. "42nd Street" is a show within a show, the dramatic story of life backstage in a musical comedy troupe, from the day the stars and chorus are chosen to the opening night. It was based on the novel by Bradford Ropes and adapted to the screen by Rian James and James Seymour. It was directed by Lloyd Bacon.

RUBY KEELER — DICK POWELL

New stars on the cinema heavens. Introducing Ruby Keeler (Mrs. Al Jolson) to film fans for the first time, in "42nd Street" coming to the Strand Theatre beginning next Friday.

Cut No. 4 Cut 30c Mat 10c

DAY-TO-DAY ADVANCE STORIES

your 6th story

He Scanned 5,000 to Find 150 Chorines

Five thousand girls from Hollywood's picture studios, its night clubs and gardens, as well as the New York and Los Angeles stages, were examined by Busby Berkeley, noted Broadway stage director, in order to select 150 of the most beautiful and talented to make up the beauty chorus included in Warner Bros.' mammoth production of "42nd Street," which comes to the ..... Theatre on .....

The girls were required to have singing voices as well as beautiful faces and calves. They appear in the chorus of the picture, which is a show within a show, telling of the production of a big Broadway musical from the first rehearsal to its premiere. The dance numbers staged by Berkeley are said to be the most novel and the most intricate ever attempted for either stage or screen. Costumes are elaborate and artistic.

The production carries an all-star cast which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Guy Kibbee, Ned Sparks and Allen Jenkins, as well as two former musical comedy stars, Ruby Keeler, wife of Al Jolson, and Ginger Rogers. Dick Powell, radio singer and orchestra leader, whose singing was such a hit in "Blessed Event," is also in the cast.

Besides the musical spectacle, the story carries a powerful dramatic plot of backstage theatrical life, taken from the novel by Bradford Ropes. The screen play was adapted by Rian James and James Seymour and directed by Lloyd Bacon. The song hits were written by Al Dubin and Harry Warren.

your 7th story

Warner Baxter's Role As Director Natural

Warner Baxter is right at home in his role of stage director in the mammoth Warner Bros. spectacle, "42nd Street," a dramatic picture of backstage theatrical life, which opens at the ..... Theatre on ....., for he once acted in this capacity.

It was some years ago, after he had considerable stage experience,

WARNER BAXTER who is playing his greatest role in the "show within a show" in "42nd Street"

Cut No. 16
Cut 15c Mat 5c

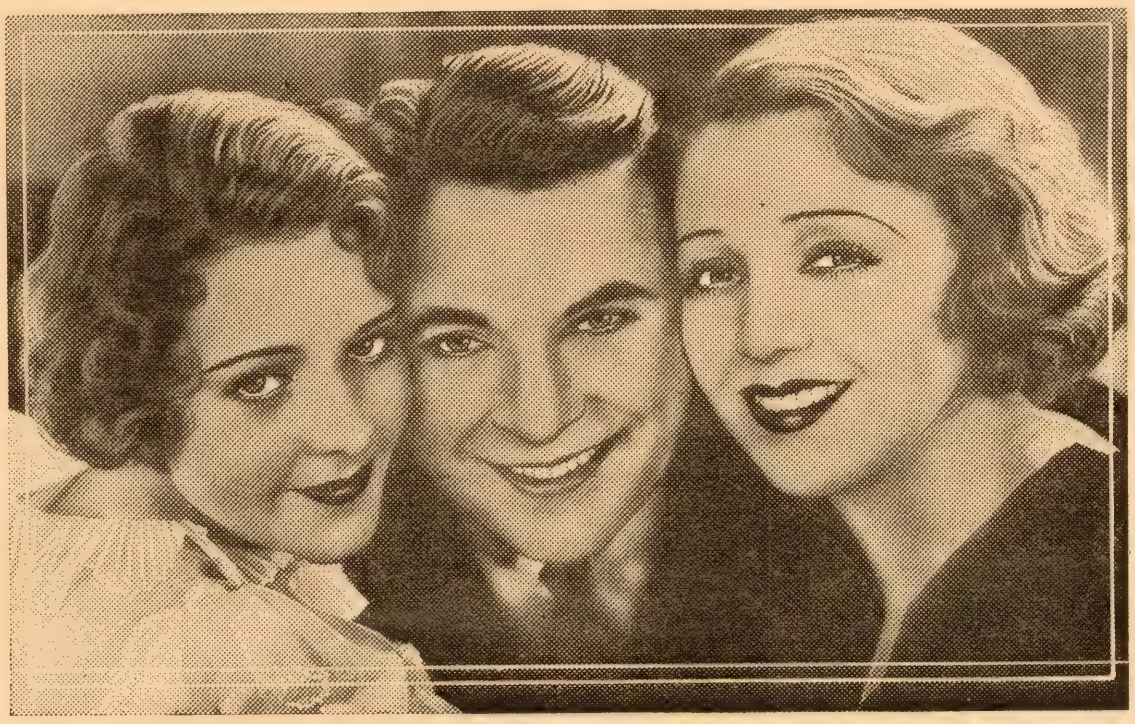
that he was playing in stock in Dallas, Texas. The director became ill and Baxter was put on to take his place. He continued in this work for some months before he again appeared before the footlights personally.

In "42nd Street," in the role of Julian Marsh, he drills a great chorus of musical comedy players from the inception of the piece to its opening night. The rehearsal of the musical comedy is a show within the main theme of the picture, which is based on Bradford Ropes' novel of the 42nd Street theatrical district.

The picture carries an all star cast which includes, besides Mr. Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. It was adapted for the screen by Rian James and James Seymour, and directed by Lloyd Bacon.

The dance numbers and ensembles of the revue were created and staged by Busby Berkeley, the famous New York director, and the song numbers were written specially for the piece by Al Dubin and Harry Warren, Broadway song writers.

Big Star Cast Seen In "42nd Street"



Ruby Keeler, George Brent and Bebe Daniels are just three of the many big stars in the magnificent "42nd Street," which the Strand will introduce on Friday. It's the movie debut for Ruby, Mrs. Al Jolson in case you haven't been informed.

Cut No. 8 Cut 30c Mat 10c

your 8th story

'42nd Street' Dancers Insured Against Flu

Health insurance was taken out by Warner Bros. on all of the first line chorus dancers in the mammoth dramatic spectacle with music and dancing, "42nd Street," which opens at the ..... Theatre on ..... A Hollywood epidemic of "flu" broke out during the production, and each girl's part was so important it would have been hard to replace her once she had started work, for each one had a definite place and represented a definite idea in the dance numbers.

Not content with insurance, however, Busby Berkeley, who created and staged all the ensembles, placed the girls, 150 in all, under training rules as strict as for any football squad. A training table was established under the strict supervision of the studio doctor and dietician.

The girls were put through regular exercises on the studio lot in the fresh air, in addition to their dancing exercises. The studio doctor kept a rigid tab on the girls, looking down their throats every morning, making them say "ah" and giving them homeopathic doses if they showed the slightest signs of fever.

Studio police were enlisted to keep an eye on the girls to see that they disobeyed none of the rules. Special coaches were used to take them to and from the studios and their homes, and the girls were definitely warned that there was to be no night club life during the taking of the picture.

So well did these rules work out that none of the girls were caught by the epidemic germs during the making of the dance numbers.

"42nd Street," a story of theatrical life, carries an all-star cast including Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

"42nd Street" is a highly dramatic story as well as a musical spectacle. It was taken from the novel of backstage life by Bradford Ropes and adapted for the screen by Rian James and James Seymour. Lloyd Bacon directed.

your 9th story

No Price Advances For "42nd Street"

Manager ..... of the ..... Theatre, where the mammoth musical-comedy-drama spectacle, "42nd Street," will open next ..... announces that popular prices will prevail during the engagement of this Warner Bros. special production in spite of the road-show calibre of the all-star pic-

She's the newest screen discovery! Watch for her in "42nd Street" coming to the Strand.

RUBY KEELER
Cut No. 17
Cut 15c Mat 5c

ture. Mr. .....'s decision to keep the prices of tickets down is in line with his belief that "42nd Street" is the happy kind of picture the country needs at this particular time and that the usual moderate prices will enable hundreds more to see it who would not be able to if it were shown on a two-a-day, road-show price engagement basis.

"42nd Street" is the picture which was the occasion for the special train which ran from Hollywood to Washington for the inauguration of President Franklin D. Roosevelt. The train, known as the "42nd Street" Special, carried Hollywood notables to the Capitol, where they participated in the parade and ball.

The stars of "42nd Street" include Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler (Mrs. Al Jolson), Guy Kibbee, Ned Sparks, Ginger Rogers, Dick Powell and Allen Jenkins. In addition, there are one hundred and fifty chorus girls, all of them specially trained for their intricate routines by Busby Berkeley, former dance director for Broadway's greatest producers. The story of "42nd Street" is based on a best-seller of the same title by Bradford Ropes. Rian James famous Broadway columnist, and James Seymour adapted the story of New York's theatrical whirl and world for the screen. Lloyd Bacon directed and the popular radio song hits are by Al Dubin and Harry Warren.

your 10th story

Beauty Expert Seeks Curves, Not Bulges

Gentle curves rather than sudden bulges are what the modern chorus director looks for among applicants for places in motion picture choruses, according to Busby Berkeley, who selected and trained the choruses appearing in the new Warner Bros. all-star picture, "42nd Street," which comes to the ..... Theatre on .....

"Because sudden curves are no longer considered beautiful in women," Berkeley explains, "there is no disposition on the part of the feminine sex to go back to the wasp-waist effect. Never beautiful in itself, it also produced a hideous bulging hip curve which would bar any girl from any modern stage or screen chorus."

"A waist that is too small, knees that are too thin, even ankles that taper too quickly, make unavoidable and unbeautiful bulges," Berkeley adds. "Proportion is just as important as shape—and more difficult to find."

Difficult though it may be, Berkeley found 150 properly "proportioned" girls for "42nd Street." The choruses are a part of a musical show within the picture proper, which is a dramatic spectacle of the theatre's backstage activities.

In the all-star cast are Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

your 11th story

Eleven '42nd Street' Girls Get Contracts

Eleven beautiful girls were started on their way to possible stardom because of their work in the Warner Bros. spectacular production, "42nd Street," which opens at the ..... Theatre on ....., with an all star cast headed by Warner Baxter and Bebe Daniels.

The "lucky eleven" all appear in one of the most remarkable choruses ever staged for the screen. They were selected by Busby Berkeley, the noted New York director, who created the dance numbers and ensembles for the picture, which is a dramatic story of backstage life of the theatrical world with the production of a musical comedy show as the background of the action.

The eleven girls, four blondes, five brunettes and two red heads, showed such remarkable talent and personality in "42nd Street," that they were all given contracts and are now being groomed for featured and stellar roles by Warner Bros. They are Ann Hovey, Maxine Cantway, Loretta Andrews, Lynn Browning, Margaret La Marr, Jayne Shadduck, Donna Mae Roberts, Renee Whitney, Edna Callaghan, Pat Wing and Barbara Rogers.

The picture, taken from the novel by Bradford Ropes and adapted by Rian James and James Seymour, carries an all star cast of players, including besides Mr. Baxter and Miss Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rog rs and Allen Jenkins. In addition there are a score of well known players among the featured actors, a chorus of 150 beautiful girls, and hundreds of extras. The picture was dir[illegible]ed by Ll[illegible]d Bacon, whose rather was the Frank "Lightnin'" Bacon who "drove a swarm of bees across the Great American Desert."

4 Popular Songs Hits in "42 Street" Picture

Four special musical numbers that bid fair to become the most popular hits of the season are heard in the Warner Bros. production of "42nd Street," an epic of backstage life, coming to the ..... Theatre. The songs were written by Al Dubin and Harry Warren, the well known Broadway lyricist and composer and are entitled "I'm Young and Healthy," "Shuffle Off to Buffalo," "You're Getting To Be a Habit with Me," and the title piece, "Forty Second Street." They are sung by various members of the all star cast and the chorus of 150 beautiful girls in the gigantic musical spectacle around which the dramatic theme of the picture centers.

George Brent and Bebe Daniels, in a romantic scene from the many-starred "42nd Street" coming to the Strand on Friday.

Cut No. 11 Cut 30c Mat 10c

10 ADVANCE FEATURES

Advance Feature

Ruby Keeler Timid When Meeting Big Film Stars

A Stage Star Herself and Wife of Al Jolson, Yet Juvenile Lead in "42nd Street," Was Shy at First

RUBY KEELER may be Al Jolson's wife (and is), but she was as timid as any little extra girl about acting in her first motion picture, "42nd Street," the dramatic spectacle with music and comedy which opens at the ..... in .....

She may have been the star of six of New York's biggest musical comedy hits (and was), but she's completely overawed whenever she finds herself in the presence of some of Hollywood's motion picture stars.

"Everybody knows them," she says, "and only a few people in New York know me. It's enough to scare anyone."

RUBY KEELER, a new star in the cinema heavens, seen in "42nd Street," at the Strand.

Cut No. 30 Cut 30c Mat 10c

But the facts dispute her; and if she was not an inordinately modest young woman, she would know it.

In September, 1928, she married Al Jolson. He had just made his second motion picture. It was called "The Singing Fool." His first picture was "The Jazz Singer." There are figures somewhere, possibly, to tell just how many millions of people saw those two pictures. But they should not be necessary. There is hardly a city or village in the world where they weren't shown.

It's hardly likely that Al Jolson's wife is not as well known as most movie stars.

But even before she met Mr. Jolson—she married him three months after they met—Ruby Keeler had been the star of two of Ziegfeld's biggest and most recent hits, "Whoopee" and "Showgirl." Before that she had been in "The Sidewalks of New York," in "Lucky," in "Bye Bye Bonny" and in Texas Guinan's El Fey Club show.

She began her stage career at thirteen in the chorus of "The Rise of Rosy O'Reilly." If you'll calculate carefully, year or thereabouts for each of Ruby's shows, you'll come to an approximation of her age —which isn't over twenty.

Started Young

But then, Ruby was marked for the stage, for dancing and singing, before she went into that chorus at thirteen. Even at school, in a dull routine of exercises known as "drill," she excelled to such an extent that her professors requested that she be taken out of public school and put in New York City. This was done.

In her class in the last named school were a few other children who in the Professional Children's School were destined to become better known. Lillian Roth, Marguerite Churchill, William Janney and Gene Raymond are a few whom Ruby remembers offhand.

Her romance with Jolson was just that—a romance. Mr. Jolson is Jewish. Miss Keeler is Irish, and a Catholic. She still attends her church. They were married by a Justice of the Peace. It's the modern way—and Miss Keeler and her smiling spouse are nothing if not modern. Their wedding came about like this.

She had come to California for a holiday, and while here had worked at Loew's and at the Egyptian Theatre on the stage. Then one day she was at the train to meet someone, and Al Jolson was at the train to meet Fanny Brice. It is not on record whether Mr. Jolson ever met Fanny Brice. He did meet Miss Keeler, and remembered her from Ziegfeld's "Showgirl"—remembered, in fact, that he had meant all along to see if he couldn't get introduced to that girl.

Whirlwind Courtship

The rest, as the romance writers say, is all a rosy glow. After a whirlwind courtship they were married and have been married ever since.

It was inevitable that someday she should wish to go back to work; but even she hadn't yet made up her mind when that time should be. As it happened, she didn't have to. Joseph Schenck wanted her for Al's new picture, and made a test of her. But after she'd thought it over a bit, she decided that it wouldn't be the best thing in the world to begin her screen career in her husband's picture. She begged off. The same night, she met an executive of Warner Bros. at the fights. He asked her if she didn't want to go in a picture, and prevailed her to let him see her test.

Cast With 10 Stars

And the rest, as the romance writers say again, is all a rosy glow. That test was everything desired and more. She was cast immediately for the ingenue lead in "42nd Street," along with a dozen of the great names in present day motion pictures, including Bebe Daniels, Warner Baxter, Ginger Rogers, George Brent, Una Merkel, Dick Powell, Guy Kibbee, George E. Stone, Allen Jenkins, Eddie Nugent, Ned Sparks and others.

The rehearsals were terrible for her—she finds it a bit difficult to compose her thoughts when in the presence of so many movie great.

But she had her revenge.

The third day of shooting was the occasion for an old fashioned stage chorus call. In the presence of the hundreds of chorines, all chattering and chewing gum, and practicing their dances and their songs on the big stage, not Miss Keeler, but the movie stars were overawed.

Miss Keeler, as a matter of fact, was in the very center of that swarm of feminine form and beauty, finding out from a couple of old friends who have elected to stay in the chorus what some of the new songs and dances are since she went in for heavy matrimony. Her specialty, as you may have known, is tap dancing.

"Wouldn't you," some of the women stars in the mammoth picture wanted to know, "Wouldn't you show us how to do some of these steps?"

"They're Regular"

Ruby would.

Afterwards, she was discovered, flushed and excited, and perhaps thrilled a bit with the way things were going.

"Like 'em any better by now?" she was asked.

"They're regular," she said, and there was something in her tone and look that told me the movies had found another lifelong admirer. And, wh knows, perhaps another of those flaming stars you're always reading about.

"42nd Street" is a gigantic spectacle of theatrical life back stage with a powerful dramatic story, hilarious comedy and a musical show within the main show. It is based on the novel of Bradford Ropes and adapted for the screen by Rian James and James Seymour. Lloyd Bacon directed with Busby Berkeley, the famous Broadway producer, handling the musical ensembles in which 150 beautiful chorus girls appear. The song hits are by Al Dubin and Harry Warren.

HOW TO PLANT PUBLICITY

"42nd Street" has so much in it to sell, that we have given you a large number of publicity stories which cover every phase of the picture.

In planting these stories, we suggest that you use alternately, stories dealing with the stars, the musical end, the production end, the drama, the large chorus, and the fine romance.

In this way you will successfully get across the BIGNESS of the picture.

Advance Feature

Chorine's Personality More Important Than Perfect Legs

Noted Dance Director Who Staged Chorus, in "42nd Street," Picked 150 From 5000 Beauties

PERSONALITY, beauty and legs—and the most important of these is not legs—not even in the chorus. The tired business man, for whom all musical pictures are presumably, but never actually, made, prefers personality above all other qualifications in a show girl.

Busby Berkeley, whose choruses used to be the delight of New York and who demonstrated his genius in Hollywood with Warner Bros.' "42nd Street," a mammoth dramatic spectacle with comedy, music and dancing, which opens at the ..... Theatre on ....., says legs are less important than personality. And he ought to know.

So this great chorus in "42nd Street" is full of personality. Mr. Berkeley, having been pacified by that statement, can not object to the additional information that it is full of beauty and legs too, beautiful legs and two-legged beauties.

Berkeley admits he scouted the whole West Coast for them and interviewed, personally, five thousand applicants for places before he picked them. There are, he assures everyone, potential Swansons and Chattertons and Garbos and Loretta Youngs in their midst, judged by personality, not legs.

But in the dance spectacles, the personality shows less, perhaps, than the comely faces and attractive figures of the dancers. Mr. Berkeley provided spectacular settings for his choruses. The girls dance on three en rmous turn-tables, pyramided, one above the other, the bottom one the largest and turning slowly to the right; the middle one smaller and turning slowly to the left; the top one the smallest and turning to the right, like the bottom one.

Twinkling Legs

On these they dance to intricate figures and arresting ensembles, a kaliedescopic panorama of swinging bodies, tossing heads, prancing feet and rhythmic legs, white against black, color against neutral tones. The personality is there, no doubt, in large quantities, but somehow it is the flashing, criss-crossing, kicking, time-keeping legs and the high-lighted beauty of the flushed faces above them that seem most impressive.

During the production of "42nd Street," Warner Baxter, who has a leading role in the all-star cast, stood and watched. Dick Powell stopped by to watch a moment and admire.

"Very nice," he said, half to himself and half to anybody who would listen. "Very, v ry nice."

Bebe Daniels watched from a distance, keeping time herself to the music and the well regulated tap, tap of the feet. Ruby Keeler, to whom such rehearsals are an old story — in New York if not in Hollywood, chewed gum energetically and watched as though fascinated.

This, it was understood, was the "big scene" of the picture. George Brent, Ginger Rogers, Una Merkel, Guy Kibbee, Ned Sparks and Allen Jenkins, all from the same sensational cast, made up an informal tired-business-man's row and enjoyed the display of personality. But against a black background, it was hard to remember that Busby Berkeley considered personality more important than legs. At least they seemed to go together in his chorus.

Later, after the pyramided rotaters had stopped and the girls were resting, Berkeley introduced eleven of them he believed had possibilities not yet realized in pictures. Since the completion of the picture the entire eleven girls presented on the set have been signed under contracts by Warner Bros.-First National, as potential stars.

11 With Personality

The first introduced was Donna Mae Roberts, a statuesque brunette, who quit her classes at the University of California at Los Angeles, to go into the Berkeley chorus. A bea girl with a soulful face, if you and a personality and a figure which would bring their owner attention in any college—or chorus—in the country.

Next was Ann Hovey, originally from Indiana, also a brunette, with big brown eyes. She has been in pictures for a year, doing mostly chorus work. She weighs an even hundred pounds.

Berkeley called for Barbara Rogers next. Barbara is a blonde, and a striking one.

Margaret La Marr, a Los Angeles girl, educated in a local convent and one time named "Miss Redondo," at a beauty contest which she won, has been dancing for the stage and in pictures for three years. She is brunette.

So is Lynn Browning, whom Berkeley introduced next. She is from Kansas City originally but has been in pictures a year. Renee Whitney is a read head, a Chicago University co-ed, an artist's model, noted for her perfect profile and perfect legs. A voluptuous type, Berkeley explained, but a great bet for pictures. She was "Miss California" in 1928.

There was Pat Wing, a brunette beauty, who comes originally from Richmond, Virginia, and has had some experience in pictures.

And still they came. Jayne Shadduck, vivacious blonde, who came from Portland, Oregon, four months ago to work in pictures and landed first in Berkeley's personality chorus; Maxine Cantway, a read head, and Loretta Andrews and Edna Callaghan, both blondes.

These girls all have what Berkeley considers more important than beauty or legs for either choruses or pictures, although they have those too. They have personality, a subtle something which the chorus director senses when he interviews five thousand girls and picks out 150, and then again reduces this number to eleven.

And this personality sticks out in "42nd Street," the story of the theatre from behind the wings, taken from the novel by Bradford Ropes and adapted for the screen by Rian James and James Seymour. The picture was directed by Lloyd Bacon, while Al Dubin and Harry Warren furnished the song hits.

Advance Feature

Chorus Girls in '42nd Street' Placed on Training Schedule

Ensemble Director of Big, Dramatic Musical Film Regulated Diet and Sleeping Hours of the Cast

BUSBY BERKELEY, while training his great chorus of 150 blonde and brunette beauties for the Warner Bros. big dramatic production with a gigantic musical spectacle, "42nd Street," which comes to the ..... Theatre on ....., put his maidens on a typical football training schedule, with supervised meals and regulated sleeping hours.

There was good reason for Berkeley's upsetting a show girl's prerogative of late hours and a lobster for lunch. The "42nd Street" number for which the young women were being trained was no ordinary dance number. It had been planned to climax the whole impressive production named in its honor. One whole great sound stage had been held in reserve for weeks while workmen prepared for the spectacle. That dance number alone was to take a place of importance in the production equal to the long list of stellar names assembled for the one picture.

Every girl in the chorus had been selected personally by Berkelay, chorus impressario whose New York ensembles will long be remembered. Every girl had been chosen for her special place in that chorus, not alone for herself but in relation to the girls next to her. Every girl was important, not alone for her own beauty, ability and personality, but for the fact that her presence in a particular spot in the chorus complimented and emphasized the beauty and ability and personality of her nearest neighbors.

Berkeley's chorus psychology is that a chorus must be pleasing to everyone as a composite and that every individual and small group in it must also appeal to a certain percentage of every audience.

He makes no effort to find girls who are alike. He has blonde, brunet[illegible] and read heads, he has girls [illegible]re rangy, girls who are plump; [illegible] who are vivacious, girls whose beauty is of the languid clinging type. He chooses some who are soft [illegible]d round, others who are athletic. But in the final arrangement of them he works painstakingly to "paint" them into an irresistible whole.

Each Girl Important

This makes each single girl doubly important to the whole chorus. No one could just take the place of the slightly oriental Renee Whitney. No understudy could fill the vacancy that would be left if Pat Wing were unable to fill her place in that chorus. A dozen others were equally important, "key girls" in the screen picture which Berkeley had designed. With them—with all of them in fact—Berkeley could take no chances. He wanted them healthy during the two weeks this particular number was being manufactured for the cameras and he put them under training rules to see that they were.

Berkeley and his assistant, Bill O'Donnell, set up a kind of amateur police system of their own, aided and advised by the studio police officers who had been instructed to help.

Ate With the Girls

The first step was to establish a training table for the girls and to supervise their meals. The consumption of pastries and delectible tit-bits such as shrimp salads and cheese omelets fell off amazingly. The studio cafe waitresses were limited in the foods they could serve the girls. Either Berkeley or O'Donnell ate at the girl's training table every noon. As a second move to protect the health of his girls until the "big number" was finished, Berkeley persuaded Warner Bros. to supply him with two passenger buses which he used to collect the girls in the morning and to take them home at night.

Checked Up At Night

However Berkeley knows only too well that you can lead a young girl to her home by such methods, but you can't make her sleep. So he and his assistant made the rounds of the hotel ballrooms, the night clubs and the theatre lobbies each night to check up still further on the members of his chorus.

It was all very good for the girls but a little tough on Mr. Berkeley and Mr. O'Donnell who slept less and less as their chorus girls slept more and more. But since neither Berkeley or O'Donnell appear in the picture the puffs under their eyes didn't matter.

Anyway it worked. Every girl was founds in her place every working day during the making of the great "42nd Street" number. They complained a little but they danced a lot. And they kept their health.

The dances and ensembles in "42nd Street" were all created and staged by Mr. Berkeley. These musical numbers form a show within a show for "42nd Street," which is a picture of theatrical life back-stage, taken from the novel by Bradford Ropes. It carries an all star cast, which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

The screen play is by Rian James and James Seymour and the direction by Lloyd Bacon. The song hits were written by Al. Dubin and Harry Warren.

Advance Feature

Hollywood Stars Anxious for George Brent as Leading Man

Although in Hollywood Only a Year, Handsome Irishman Is in Great Demand at all Studios

THE most sought after leading man in Hollywood is a young Irishman who has been there about a year!

He is George Brent, who plays opposite Bebe Daniels in Warner Bros. epic of metropolitan and backstage life, "42nd Street," with drama, comedy and spectacle intermingled, which comes to the ..... Theatre on ..... Brent has the added distinction of being Ruth Chatterton's husband.

Brent's picture playing has largely been confined to Miss Chatterton's pictures—but not because he wasn't in demand anywhere else. His first picture with his future wife had hardly been completed before a momentous message came through from another large studio.

Garbo wanted him!

She was starting a picture almost immediately, and had decided that he was the only one who could play opposite her in it.

Conflicting schedules were all that kept him from that particular plum. He would have liked to have done it. Where even the Barrymores consider it no slight honor to be called, he felt himself fortunate to be chosen.

As they always do when a player has made a mark in any studio, many opportunities to work elsewhere on loan were offered him by other studios.

Cecil B. De Mille wanted him for "The Sign of the Cross"—but again a conflicting schedule kept him from accepting.

He was loaned, finally, to Paramount for the leading male role in "Luxury Liner"—his first loan.

Acting ability alone doesn't account for the demand for young Brent's services, although it is probably the chief reason for that demand. He has one of the most dryly humorous personalities the screen has ever known. His humor is as pervasive as a summer day, and equally as pleasant. Besides which he plays excellently, tennis, polo, golf and bridge.

Descended from a long line of Irish cavalrymen who served with the British army, he is one of the best horsemen in the film colony.

Most important of all, perhaps—and this may account for the large number of feminine demands made to have him play opposite the stars of foreign lots—he is one of the best-looking young men ever to have been seen in pictures.

He can't help his looks, of course. He can't help his blarney either. But maybe it's just as well, say the wise ones at the film colony, that he married early in his Hollywood experience. The demand might have been too great even for pleasure.

Brent plays a role in "42nd Street" dangerously close to that enacted by many of Hollywood's prominent players in real life—that of the actor-lover whose own abilities are overshadowed by those of the lady he loves—in this picture role, Bebe Daniels. The working out of this love problem forms one of the chief highlights of this picture, which Warner Bros.' executives consider one of the best to come out of their studio in years.

Others in the cast of this bona-fide all-star production include Warner Baxter, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins and many others. Direction was handled by Lloyd Bacon.

Advance Feature

Stage Experience Required To Land Role in All-Star Musical Hit, "42nd Street"

Really a Show Within a Show and Footlight Training Was Vital To Catch Tang of Story

EVERY actor, including stars, featured or bit players, as well as a chorus of 150, who appears in the Warner Bros. production of "42nd Street," which opens at the..... Theatre on ....., was selected for his or her role, in part, because he or she had had stage experience. In fact this was one of the essential points in this selection.

So closely is the picture associated with the atmosphere and the romance of stage life that it was deemed necessary for every individual who had any connection with the making of the picture to have had such experience, including the director, his associates, the writers of both the script and songs and the technicians.

For the picture is a show within a show. It carries a well defined dramatic plot, which involves the life behind the wings of a musical comedy company rehearsing for its opening performance. Consequently the entire revue is presented at the various stages of its progress of rehearsal and on its opening night.

In order to catch the true flavor of life behind the footlights, the real story of the players behind the scenes, with their particularized romances, their loves and their tragedies, it was considered necessary that each individual have a thorough experience and sympathetic understanding of such an existence.

All Started on Stage

Warner Baxter, who heads an all-star cast, was well known on the stage, and had had thorough stock training before he thought of entering picture work. Bebe Daniels, who has the leading feminine role, has been on the stage or screen ever since she was a child of five.

George Brent, who has made such rapid strides in screen work in the past year, is really a newcomer to Hollywood, most of his career having been before the footlights, having appeared only recently in "Love, Honor and Betray," opposite Alice Brady.

Una Merkel's training was on the stage where she soared to success in such plays as "Coquette," "Two by Two" and "The Poor Nut." Ruby Keeler, who has the ingenue role, makes her first venture on the screen in "42nd Street," having been one of the Ziegfeld girls, and long known for her musical comedy work. She was appearing in "Show Girl" shortly before she was engaged to work in the present picture.

Guy Kibbee, Ned Sparks and Allen Jenkins all appeared before the footlights before they took up their screen careers, while Ginger Rogers was noted as a musical comedy star. Dick Powell, while recently an orchestra leader and master of ceremonies, had also toured the country on the stage.

Henry B. Walthall points back to a thorough stage training. Edward J. Nugent, Clarence Nordstrom, Robert McWade and George E. Stone are all well known stage players who have taken up screen work.

Al Dubin and Harry Warren, who wrote the song hits for "42nd Street," have been connected with the stage for years, writing lyrics and music. As song writers they play the part which they actually are in real life in "42nd Street," as also does Harry Akst, the noted pianist and composer in the picture.

Director Lloyd Bacon is an old stage player, having started his career by following in the footsteps of his father, the famous Frank Bacon of "Lightnin," before taking up directional work.

Even Director and Author

Busby Berkeley, who created and staged the dance numbers and ensembles, is one of the best known directors of musical comedy on the Broadway stage, and probably had directed more musical shows than any contemporary.

Bradford Ropes, from whose novel the screen play is taken, knows theatrical life from actual experience as a hoofer and has done considerable writing for the stage. Rian James and James Seymour were both New York newspaper men who drifted into playwriting before they began writing for the screen.

The great chorus that appears in the various scenes of the musical show within the show were all selected from the New York and Los Angeles stages, from the night clubs and gardens and cafes, and all know life as represented by the characters in the play, The entire production is, in fact, the nearest to one hundred per cent theatrical of any piece prepared for the screen.

Charmers Seen In Strand's "42nd Street"

Here's a group of the 150 of Hollywood's most beautiful showgirls, seen in the musical sequences of "42nd Street." That's the 10-star film about which you're hearing so much praise.

Cut No. 28 Cut 45c Mat 15c

Advance Feature

The Staging of a Chorus For a Spectacular Movie

Weeks of Gruelling Work Follow Before Raw Material Is Whipped Into Brilliant Show

IT was the morning of the chorus call during the production of Warner Bros.' big new 10-star epic of backstage life, "42nd Street," which is coming to the ..... Theatre on..... ..... By nine o'clock the chorines had begun to gather.

The first call had been for a line of seventy-two girls. This was followed by a call for thirty-two dancing girls, twenty-two extra show girls and twenty-four show boys.

They came in ones and twos and threes, driving their own cars up to the stage, taking off wraps and furs and stuffing them in their little roadsters and coupes of all makes and conditions. Then a big lorry rumbled up and disgorged about fifty at a clip.

Three or four assistant directors got busy herding them onto the big stage—the picture was nearly all made on a regular theatre stage set—and by nine-thirty, the time of the call, they were nearly all assembled.

"See you tonight, honey!" they call after the unfortunate ones.

"All right! Places!" the assistants call.

The big line writhes itself into the semblance of a form. Dancers in front. Back of them show girls. Back of them show boys. Three long lines. All anxious. All a little thrilled and excited as the big picture gets under way.

It's enough to put new life into a chorine.

Ruby Keeler Watches

The principals, however, hadn't come. That is, no one thought they had. It proved afterwards, however, that a demure little girl in a plain tweed suit and a small cloche hat sitting off to herself was Ruby Keeler, wife of Al Jolson, and who next to Bebe Daniels has the biggest female part in the show. But that's another story, and no one knew it at the time.

The noises of a chorus on call filled the stage . . . birdcalls . . . catcalls . . . whistles . . . snatches of song . . . the rat-a-tat-tat of a tap dancer marking out some new steps . . . much talk . . . much laughter.

Off on one side of the set a pair flirting, the boy very wise-cracking, the girl taking it with downcast eyes in which, however, played mischief of their own. Another pair in another corner, very serious about something. Maybe a wedding in the offing. Maybe just the serious business of their work. Who knows?

They nearly filled the stage. But [illegible] often there eddied through them a group of workmen, setting cable lines, adjusting lights, fixing the drops and the flies, elbowing them out of the way, unconcernedly—superior to all this laughter and froth, as serious workmen ought to be.

The backdrop a gaudy scene of showdays now long since gone. Gay purple ladies with platinum hair bound Greek style, but wearing the bustles of the less Greek Victorian period. A marble bridge and marble balustrade, and over all, twining through all, roses—pink ones at that.

A quartette somewhere in the milling crowd began to sing. A tinny piano accompanying them. Here and there one pulled away from the group to perch on a box or chair with a book. Studious. The show for them only the stepping stone to some other vocation, or an education.

And then suddenly the tell-tale sign which told you that the thing after all was synthetic—not of the stage. A camera crew wheeled a big dolly and camera on the stage and began adjusting it.

The principals began to arrive. The men in overcoats, with smart hats and sticks, sometimes followed by obsequious chauffeurs or valets. The women in furs and often with dogs on leash. Smart. Ultra. The last word in the fashion show Hollywood blazons to the world.

A dozen of the show boys have formed in line now and kick themselves out to the footlights. Only to fade quickly back into the crowd as the sybillant shhhhhh! of a startled chorus girl announces the arrival of Busby Berkeley, the Broadway director, who handled the dances and ensembles for "42nd Street."

Then the forming of the line to choose the girls who will be used. Painted faces cracking a little as the girls try to keep smiling as they dig elbows into their neighbors' ribs to get into that front line.

Few Chosen

Then "You" and "You" and "You." The fortunate are chosen and walk out, happy and a little superior, to their places at the side. Commiserating, too, a little, over the plight of their fellows who haven't been so fortunate.

It was like the old chorus calls in the halcyon days when Ziegfeld's was the only name with any meaning for one of the line.

This was the staging of the chorus, the start of Busby Berkeley's work which was to continue for weeks and weeks to whip into shape the raw material for the gigantic musical comedy spectacle which is a feature of the picture.

The picture is a powerful dramatic spectacle which includes the musical show, contained in the story of the theatre backstage, loaded with brilliant comedy, taken from the novel of Bradford Ropes. The screen play was written by Rian James and James Seymour, while Lloyd Bacon directed. Special song numbers were written by Al Dubin and Harry Warren, who play their own parts as song writers in the picture.

The picture carries an imposing ray of talent in its all-star cast which includes Warner Baxter, Bebe Daniels, George Grent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

Advance Feature Fashions

Gorgeous Costumes in Ten Star "42nd Street" Film

SOME of the most stunning costume effects ever to be shown on the screen will be seen decorating the chorus of 150 beautiful girls who appear in the Warner Bros. dramatic production with music, "42nd Street," which opens at the .... Theatre on ..... These were all designed by Orry-Kelly, the famous modiste, who is now designing exclusively for the Warner Bros. studios.

Among the most alluring are the rehearsal costumes. A rehearsal costume, for the information of the uninitiated, is worn by chorus girls when practicing their routines on the stage before the show opens. In this case, however, the costumes will actually appear in the picture, since much of the fast and hilarious action takes place "back stage." And the costumes must have been similar to those Kipling had in mind when he described them as "nothing much before, and rather less than 'arf o' that behind."

The flaming red tresses of Ginger Rogers, when set off by the artistry of an Orry-Kelly creation, will appear the more colorful when she wears her new dancing costume of vivid green contrasted by black. She is the only one who wears full length pajamas, but they are cut in one piece to reveal her perfect figures as well as to enhance her lovely coloring. Ginger, too, will stand out from the rest, because, screwed into one of her sparkling blue eyes, she wears a monocle!

Ruby Keeler, famous Broadway dancer, who is in private life Mrs. Al Jolson, makes her screen debut in "42nd Street," wearing for rehearsals a brief dance costume of white satin with a black patent leather belt and wide collar of white starched chiffon. Una Merkel, who is very blonde, wears trim shorts of dark blue velvet with a satin blouse of lighter blue, and many other important players will be found in the ranks of the chorus, wearing equally modish costumes.

Besides showing authentically what manner of clever, if abbreviated, creations the "chorines" wear in rehearsal, Orry-Kelly has designed dozens of gorgeous costumes to appear in the finished production, also an important feature of "42nd Street." He believes that in sheer beauty as well as force of numbers, they put such famed stage productions as the Follies to shame. Kelly, moreover, knows whereof he speaks, for it was he who costumed that Broadway success, the latest George White's "Scandals."

Modern fashions, for every day—and evening—wear, also abound in "42nd Street," with Bebe Daniels as well as Ginger Rogers, Ruby Keeler and Una Merkel wearing a lavish array of gowns of Orry-Kelly design.

Others in the all-star cast of "42nd Street" include Warner Baxter, Dick Powell, Guy Kibbee, Ned Sparks and Allen Jenkins.

"42nd Street," a dramatic picture of theatrical life, is taken from the novel of Bradford Ropes and adapted to the screen by Rian James and James Seymour. The dance numbers and ensembles for the 150 chorus girls were created and staged by Busby Berkeley. Special songs were written by Al Dubin and Harry Warren. Lloyd Bacon directed.

FASHION LAYOUT FOR WOMEN'S PAGE

There's music, romance, comedy, oodles of stars and—of added interest to the ladies—there's fashion, and lots of it, in "42nd Street," which opens at the Strand on Friday. Ginger Rogers and Ruby Keeler (Mrs. Al Jolson, you've undoubtedly heard) are shown here in some of Hollywood's newest.

Ginger Rogers wears an evening dress of flesh-colored satin with two tiers of the dropped shoulder line edged in sable. The same detail is repeated at the hemline.

An entirely different effect is presented with the dress at the left, when the jacket is removed, as Ruby shows below.

A tweed hat on the "overseas" type with a bow added at the back, is Ginger's favorite bonnet.

A white three-piece rough crepe dinner gown with a flamingo red blouse of self material, is modeled here by Ruby Keeler.

Cut No. 27 Cut 60c Mat 20c

Advance Feature

Dick Powell Joined Army So He Could Get on Stage

MANY a young man has joined the army for trivial reasons—because he had lost his girl, or because a pal had joined before him, or because he was enticed by that really great advertising slogan "see the world."

Dick Powell, one of the members of the all star cast in the Warner Bros. epic of backstage life, "42nd Street," which comes to the ..... Theatre, is probably the first man ever to have joined a military organization because he wanted to go on the stage.

The boys in the National Guard in Dick's home town, which happens to be Little Rock, Ark., were putting on a big show. They wanted Dick in it. Dick had always wanted to play in a show. It was his first big opportunity and he didn't mean to let it slip.

He took a three year stretch in the guard to play in that show. It was, he says today, worth it.

But probably that's because Dick Powell would have made good anywhere, doing anything.

He made such good progress during his service, besides playing in all their shows, that he was a top sergeant in a little more than a year. At the end of his stretch of service he took an examination for a second lieutenantcy and passed. He's still an ex-officio member of that body.

But the chief thing that first show did for Dick was to convince him that he belonged on the stage. That he was meant for it and it for him.

Although a member of a smart young country club set, he left town at the end of his national guard experience as a banjo player in a jazz orchestra. Anything he says—to get on the stage.

Three years after that he was the most sought after singer in the city of Pittsburgh, the leader of his own band at a Pittsburgh theatre and a singer in the town's biggest night club.

It was only a step from that singing job to the movies, which he joined to sing and play the role of himself in the Warner Bros. picture "Blessed Event."

And now he's in the movies for good.

His latest assignment to the role in "42nd Street," in which he appears cheek and jowl with a group of players that reads like a Who's Who of Hollywood stardom—Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Ginger Rogers, Allen Jenkins and a score of others.

"Backstage Life Just Like Life Anywhere," Says Bebe

Only Difference Being "Show Girls Live Under a Microscope," Adds Star of "42nd Street"

PAGING Bebe Daniels!

Bebe, when discovered, was backstage.

Backstage on a mammoth set representing a theatre, which had been constructed in one of the studios on the Warner Bros. lot in North Hollywood, for "42nd Street," a picture of show life behind the wings, intermingling drama, comedy and spectacle, and which is coming to the ..... Theatre on .....

She was off in a corner of the set, dressed in gay musical comedy uniform, half clinging crepe and silk, but with an admiral's epaulettes.

Bebe was not working for the moment. She was making moues at a baby, something more than a year old. Her own baby, Barbara Bebe, who was cooing and laughing at its, for the moment, very undignified mama.

Barbara Bebe, the baby she burdens with the grave responsibility of having made her mama younger and more beautiful than ever. Because as she says, the baby has giving her a new and a greater interest in life.

It seemed a good time to talk to her about the difference between life outside the theatre and in it, the difference between a show girl's life and any other girl's.

"Back stage life is just like life anywhere," she said in the characteristically direct manner in which she settles everything concerning herself. "Only, under a microscope. That is, a show girl can't live her own life, entirely to herself. People like to take us apart to see what we are made of, and then put us together again as suits their fancy."

Love, Laugh and Cry

"But after all we are just like other girls. We live and love, and laugh and cry like any one else. And speaking of love. Do you know one of the main reasons I fell in love with Ben Lyon, and married him. It was because he took one of the worst beatings anyone ever got on the stock market and laughed it off.

"I just couldn't pass up anyone who could take it on the chin like that.

"Me? Could I take it?

"Yes, I think so, if it concerned money. Anyone who hasn't a sense of humor about money is sunk before he begins. And I knew when Ben took that stock market beating the way he did, I could count on him to laugh off a lot of everyday things that worry people into failure."

When asked about blows on the chin other than money matters Bebe was more reticent.

"I think I can take what's coming with a certain amount of humor," she said. "At least I hope I can.

"No? You think I haven't had to?" she queried back somewhat cynically when it was suggested that she hadn't had any knock out blows in a far more than average successful career.

"Don't let anyone kid you. A show girl's path isn't all primroses. I know. I have been at it since I was five.

Work Wins Success

"What do you think success is built on? You win it by the hardest kind of work, and climbing over half failures and a series of discouragements that are enough to sink you. There are more discouraging obstacles in a show girl's climb to success than any other profession or business. Ask any actress.

"I know I have had my share. But when you get one on the chin, you've got to climb right up on your feet, whether you like it or not, and keep right on fighting. If you don't they'll count you out, that's all."

scene in the picture with George Brent called Bebe away for a few minutes—a scene in which she, in her role as an actress, sends him out to make good on his own. According to the story, her work had overshadowed his on the stage, and he had become a bit tired of being known as Mr. Great Actress.

The plot of the picture suggested a rather personal question when she returned, and that was whether she wasn't afraid of an identical situation in real life—her own life. For, as it was suggested to her, it has happened in Hollywood, one or the other of husband and wife, overshadowing the mate in success.

Not Afraid

"I'm not afraid of it," she said. "Ben's not afraid of it. There are several reasons, but the best one, probably, is that Ben works all the time. He warks a lot more than I do, in fact. And we help each other. We suggest improvements. W try to share our work as well as our play.

"It's true, we don't work in the same pictures. We did once. That was all right, but generally speaking I think it is best for husband and wife to work in separate pictures. They are likely to carry their little domestic troubles onto the set.

It was no wonder that Bebe's answers were shot full of wisdom. She has seen thousands of recruits from life, and from the New York stage, charge the fortification that is Hollywood and go back with their ranks shattered. Yet out of the beauty and talent of the world, although she admits to discouragements and defeats, she has been able to keep her head and shoulders above the mob clamoring for recognition.

No Standing Still

But she is not resting on her laurels. Se has seen many others reach the top and then slip. She isn't content to drift into ease and be forgotten. She is looking forward to and fighting for, new successes in pictures. As she says, herself, "One must keep on climbing up the ladder, or else one slips back. There's no standing still. Life is too fast for that."

And behind her lies the background for continued success. She has been through the mill. Her's is one of the most remarkable careers in Hollywood. She has risen from obscurity through slap-stick comedy, comedy drama, drama and musical drama to place and security that most of Hollywood envies.

With it all, she hasn't been too busy to find happiness.

But what is perhaps the most important of all about Bebe's career, is that she knows why and how she got to the place she is in. And she knows what is necessary to keep her there.

In "42nd Street" Bebe heads an all star cast, which includes Warner Baxter, George Brent, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Allen Jenkins, Ginger Rogers, Una Merkel and George E. Stone.

The screen play was dramatized from the novel of Bradford Ropes, and adapted by Rian James and James Seymour. It was directed by Lloyd Bacon.

All Sizes and Shapes Go Into Successful Chorus Make Up

Must Carry Appeal to Varied Audience Tastes of Beauty Says "42nd Street" Dance Director

IT takes all kinds of people to make up the world and it takes all kinds (and shapes) of girls to make up a successful chorus.

The "human form divine" takes on many different shapes and contours through the eyes and imaginations of the members of any average audience. It is the old story of "some like 'em fat, some like 'em thin" and the successful chorus director is one who can find and train girls, every one of whom will supply an ideal to some one in every audience.

"There are as many kinds of beauty as there are people to appreciate it," declares Busby Berkeley, chorus director in charge of the ensembles for Warner Bros.' new back stage screen drama, with music and comedy, "42nd Street," which opens at the..... Theatre on..... Berkeley was persuaded to come to Hollywood to train the choruses in the Eddie Cantor pictures and after the completion of "The Kid from Spain," he moved his bag of tricks—and most of his specialty girls, to the Warner lot.

"A chorus director knows there is no perfect type," Berkeley claims. "If there were it would be just too bad for the majority of women because so few of them could qualify. But beauty is relative. It is whatever the audience, not the men alone necessarily, likes to see. There are some people in every group who think plump girls are pretty. Others who like them slim and boyish. Some want them tall and stately, others like the 'pony' size. We aren't all alike in anything and we are less alike in our appreciation of feminine beauty than in almost any other one thing.

Satisfy All

"We try to satisfy the ideas of every type me[illegible]ery possible audience when we pick a chorus," Berkely declares. "We never attempt to get girls all alike—all blondes or brunettes or all shaped alike. Every dance director, every judge of feminine beauty agrees that personality is more valuable and harder to find than beauty. Without girls with personality a chorus is a dud. That's the one thing they should all have."

From long experience with choruses in New York and more recently in Hollywood, Mr. Berkeley has learned many lessons about audience reactions to various kinds of beauty.

There are always some present who have an oriental appreciation of women; who believe that full figures, voluptuous curves, broad hips and plump arms and legs are beautiful. Some provision to satisfy that idea of beauty must be included in every "perfect" chorus, although within the reasonable limits which will not offend the person who sees no beauty in this kind of girl at all and considers that she is merely "fat."

For those who prefer slim legs and immature figures—the juvenile type of beauty, some girls in every successful chorus must be trim, slight figures with childish, straight lines and only a suggestion of feminine curves. For those who see beauty only in dignity yet who want a certain amount of voluptuousness combined with that, the "show girl" type was originally introduced.

Show Girl Type Out

"The screen is not a good medium for the show girl type, however," in the opinion of Director Berkeley. "Her appeal on the stage was her slow parade before an audience. She must move slowly and be given time to exhibit her beauty as a manikin exhibits a dress. There is not time enough for much of that in a picture which runs only half the time a musical stage show runs. The show girl is almost wasted in pictures.

The pony chorus was invented to amuse the person who admires pep, petiteness, gaiety in a girl. They can be either slim or plump—their appeal depends more upon vivacity than cameo beauty.

In every audience there are those who like animated women and those who enjoy seeing "peacock" women. The idea that the much maligned "tired business man" wants only doll-faced beauty on the stage before him does not match up with Mr. Berkeley's experiences. Doll faces without some personality behind them are the least appreciated girls in any chorus, he believes.

The man who admires an Amazon woman enjoys seeing the typical outdoor girl, the well muscled athletic kind on the stage. Those who dream of life with a langorous, clinging vine kind of feminine companion, have to be satisfied somewhere along the chorus members, too.

Picked from 5000 Girls

All of this complicated the picking of a chorus for such a picture as "42nd Street" tremendously. Originally, Berkeley says, he interviewed more than five thousand girls, in Hollywood. From these he picked one hundred fifty of various types, all beautiful in their way and to certain minds. He gave each of these a photographic test, and made certain of her dancing ability.

The chorus of "42nd Street" supplies the thrill that displayed feminine beauty gives to almost everyone. The girls vary in type and classification. There are those who seem to be "budding" beauties. There are others who are in full bloom soft, distinctly feminine, slightly oriental. There are pony sized girls, stately beauties, classic profiles, voluptuous forms, slim, straight and muscular bodies. They are all there and yet the difference between them is so slight that when they appear together they work in one well matched, carefully graduated chorus.

By watching these girls in "42nd Street," every member of every audience should find at least one of them which will give him or her that personal appreciation of beauty which means a show's success.

The chorus is part of a gigantic musical spectacle which is embraced in the powerful dramatic theme of the picture, a story interspersed with comedy, of back stage life taken from the novel by Bradford Ropes. The picture has an all star cast, which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. The screen play is by Rian James and James Seymour and the direction by Lloyd Bacon. Song hits are by Al. Dubin and Harry Warren.

BIOGRAPHIES IN BRIEF

Ruby Keeler—A Silhouette

RUBY KEELER was born in Halifax, Nova Scotia, in the year 1909. Her family moved to New York when she was three years old. Will tell you that she began to dance almost immediately. As a matter of fact, when she was in school, in the dull routine of exercises known as "drill," she excelled to such an extent that her parents took her out of public school and placed her in the Professional Children's School in New York City.

In her class in the last named school were a few other children who were destined to become better known. Among them you have heard of Lillian Roth, Marguerite Churchill, William Janney and Gene Raymond.

She began her stage career at the ripe old age of thirteen in the chorus of "The Rise of Rosy O'Reilly." Then she was in the choruses of such successful musical shows as "The Sidewalks of New York," "Lucky," and "Bye, Bye Bonny."

She first came to the attention of the big Broadway producers when she made her appearance in Texas Guinan's El Fey Club show. Her big opportunity came when Ziegfeld signed her as chief tap dancer for his new musical comedy, "Whoopee."

Married to Al Jolson

She might have made a big hit in "Whoopee" but this was in September 1928 and Old Man Fate stepped in. She met Al Jolson. Here was a real romance. Mr. Jolson is Jewish. Miss Keeler is Irish and a Catholic. So they were married by a Justice of the Peace.

In spite of her marriage the girl was not finished with the stage. Again the call came from Ziegfeld, and she was starred in "Show Girl." She is modest enough to say that she did not exactly run away with the show —in spite of the fact that she got unusually good notices.

Newspaper reports say that she spent the next three years turning down screen offers. But Ruby says, "Nothing of the Kind." However, Joseph Schenck wanted her for the leading feminine role in Al Jolson's forthcoming picture, and went so far as to make a test of her. Then she thought it over and decided it wasn't the best thing for her to begin her picture career in her husband's photoplay. So she begged off.

Next night she met an executive from Warner Bros. at the "fights" in the Hollywood Bowl. He had seen the test and offered her a contract for the leading feminine role in the big Warner picture, "42nd Street."

So Ruby Keeler made her screen debut.

She is rather a surprising young person. Unusually shy and modest for one who has been behind the footlights since the age of thirteen. She gets a great kick out of meeting a star or celebrity, and she collects autographed photographs when she has the courage to ask for one. Although she made a big success dancing in a night club she has not been inside of one since. They have no glamour for her.

She dresses modestly, wearing decidedly youthful clothes and nothing extravagantly bizarre or flashy. Likes the New York shops but declares she has found a few good ones in Hollywood.

She has no diet or beauty secrets, just says she gets all the sleep she can and uses soap and water to no end. For exercise she practices dance steps. Also goes horseback riding.

Loves Fishing

Her favorite outdoor sport is fishing. Goes fishing after the big ones at Catalina all of the time with Al. Plays golf with Al, too and is a whiz at it. Loves to watch prize fights, six day bicycle races and ice hockey. Also with Al.

She likes to play ping pong but doesn't care much about bridge. Likes to play "find the Murder" and rummy.

Has no special pet economies, declaring she doesn't think she is in the least big extravagant. Says she doesn't have to be, as Al is forever giving her nice presents.

Doesn't read a great deal but has a mania for a good detective story or an adventure story. Likes books with a backstage setting.

Is in fa[illegible]sticity with her husband, although she has had little home life for any great length of time. Is always on the move with Al. Likes California because she has almost had a permanent home there.

Ruby Keeler may be described as a typical Irish beauty with brown hair and blue eyes. She is five feet four inches tall and weighs 105 pounds.

She is under contract to Warner Bros.-First National Pictures and her pictures to date include "Gelddiggers of 1933" and "42nd Street," which is now at the ..... Theatre with a great all star cast headed by Warner Baxter and Bebe Daniels.

WARNER BAXTER

Warner Baxter, who has the male lead opposite Bebe Daniels in the Warner Bros. production "42nd Street," was born in Columbus, Ohio, and educated in the schools of that city. Before settling down to a stage career he was a salesman for farm implements and later manager of an insurance office in Philadelphia and for a while tried his hand at the garage business.

Cut No. 32
Cut 15c Mat 5c

After a number of years in stock in Dallas and Los Angeles, he went to New York to play the feature role in "Lombardi, Ltd.," returning months later to the Morosco in Los Angeles.

His first screen role of prominence was with Ethel Clayton in "Her Own Money."

Since then he has had a long list of successes including "Six Hours to Live," "Doctor's Wives," "In Old Arizona," "The Squaw Man," "Daddy Long Legs" and others in addition to his current film "42nd Street."

RUBY KEELER

Ruby Keeler, in private life Mrs. Al Jolson, is making her first screen appearance in "42nd Street" the Warner Bros. production co-featuring Warner Baxter and Bebe Daniels. Although it is her first screen role, she has a most important part in the picture and is particularly outstanding in some of the dance numbers with which "42nd Street" abounds.

Cut No. 33
Cut 15c Mat 5c

She began her stage career at the age of thirteen in the chorus of a Broadway production quickly rising to stardom. She appeared in "The Sidewalks of New York," "Lucky" and "Bye Bye Bonny," but her greatest triumphs were scored in "Whoopee" and "Show Girl" the Ziegfeld productions. Her long stage experience stands her in good stead in her screen role in "42nd Street."

GEORGE BRENT

George Brent, featured player at the Warner Bros. Studio who will next be seen in an important role in "42nd Street" with Warner Baxter and Bebe Daniels, was born in Dublin, Ireland and educated in the unversity there. His first stage experience was with stock companies of which he has at one time or another owned six.

Cut No. 34
Cut 15c Mat 5c

His first screen roles were with Barbara Stanwyck in "So Big" and with Ruth Chatterton to whom he is now married, in "The Rich Are Always With Us." Other pictures in which he has had prominent roles are "The Crash," "They Call It Sin," "The Purchase Price," "Week-end Marriage" and "Miss Pinkerton."

His work in "42nd Street" the current First National release is one of his best performances.

BEBE DANIELS

Bebe Daniels, co-featured with Warner Baxter in the Warner Bros. production "42nd Street," was born in Dallas, Texas where her parents where playing on a local stage. She made her first public appearance when only ten weeks old. At the age of four, she was touring the country in "Richard III" with her mother. After several years in stock in Los Angeles where she attended school, she became leading lady opposite Harold Lloyd in a number of Lonesome Luke comedies. One of her earliest successes was in "Male and Female."

Cut No. 31
Cut 15c Mat 5c

Some of her more recent triumphs were scored in "Silver Dollar," "The Honor of the Family," "The Maltese Falcon," "Rio Rita," "Dixiana," "What a Night," etc. in addition to "42nd Street" the current release.

GINGER ROGERS

Ginger Rogers, titian-haired beauty who has an important role in the First National release "42nd Street," was born in Independence, Missouri. Her stage career started as a result of her winning a Charleston contest in Texas which won her a part in a musical comedy "Top Speed" in New York.

Since her arrival in Hollywood she has appeared in several large productions notably "You Said a Mouthful" with Joe E. Brown, "The Tenderfoot," "Young Man of Manhattan," "The Sap from Syracuse," "Honor Among Lovers," and "42nd Street" which is considered her greatest effort to date.

UNA MERKEL

Una Merkel who has one of the important feminine roles in the Warner Bros. production "42nd Street" is a native of Covington, Kentucky. After finishing school in Philadelphia, she enrolled in a dramatic school in New York and received her first stage experience in "Two by Two". A little later she was given the lead opposite Wallace Ford in "Pigs" followed by a number of successes in other stage plays, notably "Coquette."

Her first screen role was in "Abraham Lincoln" which won her a long term contract. Some of her recent appearances were in "They Call It Sin," "Man Wanted," and "Fame."

DICK POWELL

Dick Powell, born in Mt. View, Arkansas, won a screen contract with Warner Bros.-First National through his musical talents, having been lifted from a Master of Ceremonies position in a Pittsburgh Theatre to an important part in "Blessed Event." Later he appeared with Will Rogers in "Too Busy To Work." As a result of his work in these pictures, he was given an important role in the current Warner Bros. superproduction "42nd Street."

Starting as a soloist with an orchestra in Kentucky, he signed up in a similar capacity with a theatre orchestra there and attracted such attention that he eventually became Master of Ceremonies at this theatre, later moving to a larger house in Pittsburgh.

GUY KIBBEE

Guy Kibbee, prominently cast in the Warner Bros. production "42nd Street" was born in El Paso, Texas, and received his first stage training when sixteen years old jumping from property man to a juvenile role in a stock company playing there. After a number of years in stock and in numerous Broadway successes the last of which was "The Torch Song" he was signed to a contract with Warner Bros.-First National to appear with William Powell in "Man of the World," his first screen effort.

Since then he has appeared in a long list of Warner-First National pictures including "Scarlet Dawn," "Central Park," "Crooner," "The Dark Horse," "Taxi," "So Big," etc. in addition to his latest role in "42nd Street."

NED SPARKS

Born in Ontario, Canada, Ned Sparks, a prominent member of the cast for "42nd Street," a Warner Bros. production co-featuring Warner Baxter and Bebe Daniels, received his first stage training as a tenor soloist. His professional career started in Dawson City, Alaska in the gold camp days. While appearing in "Little Miss Brown" on Broadway, he attracted much attention as a droll comedian which won him roles with Madge Kennedy, Alice Brady and other outstanding stars. His picture career started with Constance Talmadge in New York and later in Hollywood he was cast in a number of big productions. Dropping from sight for a while he returned to the screen in 1929 in "Strange Cargo."

He had important parts in "Blessed Event," "Big City Blues," "The Miracle Man," "Secret Call," "Kept Husbands" and others including the current release "42nd Street."

ALLEN JENKINS

Allen Jenkins, who appears prominently in the cast of "42nd Street," a Warner Bros. production, was born in New York and has known nothing but theatre life since boyhood. After three years in chorus work in New York he attended a dramatic school and branched out as a character actor. He appeared in many New York successes including "Blessed Event," "What Price Glory," "Rain," "Five Star Final," etc.

Since being signed to a long term contract by Warner Bros.-First National he has been seen in "Ladies They Talk About," "Hard to Handle," "Lawyer Man," "Employees Entrance" and "I Am a Fugitive from a Chain Gang" in addition to the current hit, "42nd Street."

Shorts for Papers or Programs

FOR ADVANCE USE

150 American Beauties In "42nd Street" Chorus

One hundred and fifty of the most beautiful chorus girls of the American stage appear in the chorus of "42nd Street," a Warner Bros. dramatic spectacle with music, which opens at the ..... Theatre on ..... They were selected from 5,000 applicants, and form the background of the musical comedy show around which the theme of the story centers. The picture carries an all star cast of eleven, headed by Warner Baxter and Bebe Daniels.

Dick Powell Portrays Dual Juvenile Role

Dick Powell, who has the juvenile role in the Warner Bros. mammoth spectacle, "42nd Street," which comes to the ..... Theatre on ....., also plays the part of a juvenile actor in the musical show which is staged as the central theme of the main story. The picture is a dramatic epic of the American stage and all the players represent some character of the theatrical world. There is an all star cast of eleven players headed by Warner Baxter and Bebe Daniels, a chorus of 150 beautiful girls and hundreds of extras.

George Brent Discovers New Reducing Method

George Brent, who is one of the members of the all star cast in the Warner Bros. picture, "42nd Street," which opens at the ..... Theatre on ....., claims to have discovered a new method of reducing. It isn't a diet, nor a drug, nor exercise. It's making a personal appearance tour. He recently toured the country, making personal appearances at theatres, and claims he lost twenty pounds doing it.

"42nd Street" Dance Director Has Staged 75 Shows in 4 Years

Busby Berkeley, who created and staged the dance numbers and ensembles for the Warner Bros. picture, "42nd Street," which opens at the ..... Theatre on ...., claims the championship for the number of productions he has directed. In four years time he has directed 50 straight stage plays and 25 musical comedies. "42nd Street," a dramatic picture of theatrical life with music, carries an all star cast headed by Warner Baxter and Bebe Daniels.

Ginger Rogers Wears Startling New Gown

A new method of achieving an evening decolletage of starling lowness was devised for Ginger Rogers, one of the members of the all star cast of the Warner Bros. picture, "42nd Street," which opens at the ..... theatre on..... The frock which she wears in one of the scenes, has a narrow border of sable fur around the dropped shoulder line, and the bodice is held in place by an invisible top of flesh colored maline which ends in a high collar sewed into a rhinestone choker-necklace. The effect, which is quite daring, is practically the same as if the gown had no top at all.

Bebe a Brunette Again in "42nd Street" Role

Bebe Daniels is playing "au natural" again in the Warner Bros. picture, "42nd Street," which opens at the ..... theatre on..... That is, as a brunette. She is quite happy about it inasmuch as her year old daughter, Barbara Bebe, who visited its mother on the set each day, failed to recognize her in the "Silver Dollar" makeup.

3 Famous Song Writers Act in "42nd Street"

Three representatives of Tin Pan Alley appear as actors in the Warner Bros. dramatic story of the American theatre, "42nd Street," which comes to the ..... Theatre on ..... Al Dubin and Harry Warren, who wrote and composed the musical numbers, have the roles of lyricist and composer in the picture. Harry Akst, a pianist, plays his own character part as a rehearsing pianist for the musical show around which the theme of the story centers. The picture has an all star cast of eleven players headed by Warner Baxter and Bebe Daniels, with a chorus of 150 beautiful girls.

Al Jolson's Wife Makes Her Debut in '42nd Street'

Ruby Keeler, the famous Broadway musical comedy star, and Ziegfeld girl, makes her bow in pictures as a member of the all star cast of "42nd Street," a Warner Bros. production which comes to the..... theatre on ..... It was in this same company that her husband, Al Jolson, made the first big talking picture hit a few years ago, with "The Singing Fool."

FOR CURRENT USE

Ruby Keeler's 2 Sisters Play in "42nd Street"

Gertrude and Helen Keeler, sisters of Ruby Keeler, who in private life is Mrs. Al Jolson, are playing their first picture roles as chorus girls in the Warner Bros. dramatic and musical spectacle, "42nd Street," which is now showing at the..... theatre. Ruby has the ingenue role in the picture, a story of theatrical life, in which there is an all star cast of eleven.

Bebe Daniels Wears New Style Jacket

Bebe Daniels sets a new fashion style with a costume she wears in the Warner Bros. picture "42nd Street," now showing at the..... theatre. In this dramatic story of the theatre with a singing and dancing spectacle, she wears as an evening wrap a short white "mess" jacket, in which the military effect is carried out still further by epaulettes of gold braid and fringe on the shoulder. The new creation, according to Bebe, is practical with almost any style of evening gown.

Bebe Daniels Sports Rare Evening Gown in "42nd Street" Film

Bebe Daniels displays something new in evening gowns in the Warner Bros. production, "42nd Street," now showing at the..... theatre. It has a long, close fitting skirt made entirely out of oblong silver sequins, while the top is of stiff black flared out over the shoulders. The only trimming is a single, large pink rose nestling at the center front of the low decolletage.

Nifty Outfit Worn by Una Merkel in Film

Una Merkel, one of the members of an all star cast of the Warner Bros. picture "42nd Street," now showing at the..... theatre appears in a startling but nifty costume as a chorus girl in a gigantic musical number, which is one of the features in the dramatic production. It was designed by Orry-Kelly and is comprised of trim shorts of dark blue velvet with a satin blouse of lighter hue to match her light blonde hair.

200 White Fox Skins Used For Single Big "42nd Street" Scene

Nearly two hundred whole white Fox skins were used in costumes for a single scene of "42nd Street," the Warner Bros. dramatic epic of the theatre which is now showing at the ..... Theatre.

The scene, a dance number from the musical show "Pretty Lady," around the production of which the plot revolves, is one of the most beautiful and striking of any yet brought to the talking screen. Thirty-two chorus girls and sixteen show girls, going through their intricate routine, were dressed solely in the pelts of the white fox, four to each, while on their heads tiny white hats with veils were each adorned with a fox head posed at the front.

Warner Baxter, Bebe Daniels, Ginger Rogers, Ruby Keeler, Una Merkel, George Brent, Ned Sparks, Dick Powell, Allen Jenkins and Guy Kibbee have the principal roles in "42nd Street," which was directed by Lloyd Bacon.

Bebe Daniels Honored by Army Flying Corps

Just after finishing work on the Warner Bros. production of "42nd Street," which opens at the..... theatre on....., Bebe Daniels was honored with the "Wing Review" by the Army flyers of March Field, near Los Angeles. One hundred and twenty planes [illegible] the air in difficult [illegible] each, in pa[illegible] dipped its wings to Miss [illegible] who is second lieutenant in the Army Corps Reserve and an honorary colonel of the 332nd Army Pursuit Group. After maneuver she was presented with the wings of a military aviator by Colonel Arnold.

Ginger Rogers Wears Monocle in Picture

Ginger Rogers will be seen wearing a monocle in the Warner Bros. picture "42nd Street," now showing at the ..... Theatre, with an all star cast headed by Warner Baxter and Bebe Daniels. In fact in several monocles, for she has a habit of dropping and breaking them.

BIOGRAPHICAL FEATURETTES

"42nd Street" Dance Director Owes Start to Gen. Pershing

Busby Berkeley, the noted Broadway director, who created and staged the dance numbers and ensembles for the Warner Bros. epic of backstage life, "42nd Street," now showing at the ..... Theatre, was given his start in stage work by General John J. Pershing.

Although both his father and mother were stage folk, they kept him away from their own profession. He left school to join the army and the end of the World War found him in France. His inherent talent for the show business was called to the attention of General Pershing who appointed him one of the chief entertainers of the A.E.F.

Returning to New York he made straight for the stage, where he played small parts and finally leading roles. After "Irene" he gave up acting for directing. Three years ago he turned to Hollywood where he directed the musical numbers for Eddie Cantor's "Whoopee," "Palmy Days" and "The Kid From Spain." He was selected as the logical man for similar work in "42nd Street," and has created some of the most novel dance numbers ever screened.

The picture, which includes these novelty numbers within a grippingly dramatic plot, was adapted by Rian James and James Seymour from Bradford Ropes' novel. It has an all star cast including Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. The song numbers were written by Al Dubin and Harry Warren, and the picture was directed by Lloyd Bacon.

Lloyd Bacon, Son of Famous Actor, Directed '42nd Street'

While stars and featured players add to their glory and popularity with such a dramatic and spectacular production as the Warner Bros. picture, "42nd Street," now showing at the ..... Theatre, little thought ever goes to the man behind the megaphone who toils and sweats and worries to bring the tangled threads out of chaos into a comprehensive whole.

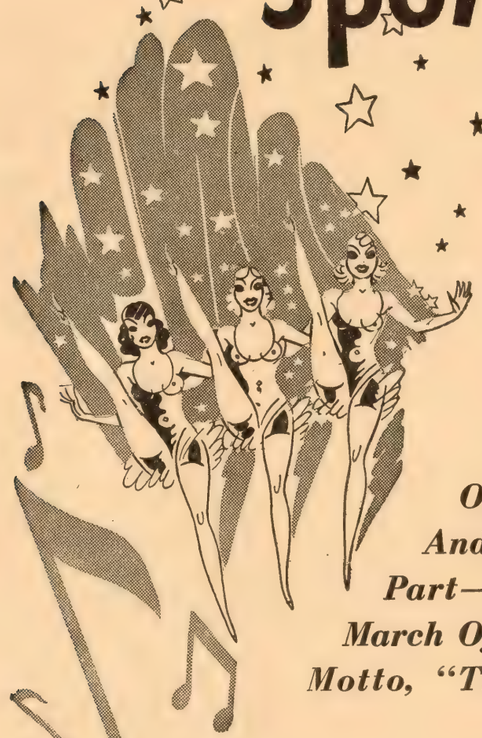
In this case the man behind the megaphone is Lloyd Bacon, son of the late Frank Bacon, of "Lightnin'" fame, who has been on the stage and screen as actor and director almost since a child. A close analogy can be drawn to the part he plays in the production in the very picture itself in the character of the stage manager, portrayed by Warner Baxter, who gives his life, almost, to make the musical show a success, to have the credit given to the star.

This picture proved particularly hard to handle, being made up of so many vital elements of drama, humor and spectacle which had to be combined into a single theme. To have every player make the most of his part and make all these roles fit was the gigantic task of the director in charge.

Mr. Bacon, who directed such recent productions as "You Said a Mouthful," "Fireman Save My Child," "Miss Pinkerton" and others, is also the director of one of the first musical hits on the talking screen, "Singing Fool."

Incidentally the star of "The Singing Fool" was Al Jolson, while his wife, Ruby Keeler, is one of the most important stars in "42nd Street."

Naughty, Gaudy, Sporty, "42nd STREET"



BOULEVARD OF BLUFF AND BALLYHOO, SYMBOLIC OF AMERICA'S THEATRICAL CENTER, HAS A MOOD FOR EVERY MOMENT

All The Street Is A Stage On Which Immortal Actors And Actresses Have Played A Part—Has Changed With The March Of Time, But Still Keeps Its Motto, "The Show Must Go On."

By HARRY LEE,
Author of "High Company,"—"The Little Poor Man"

FANTASTIC "42nd Street!"

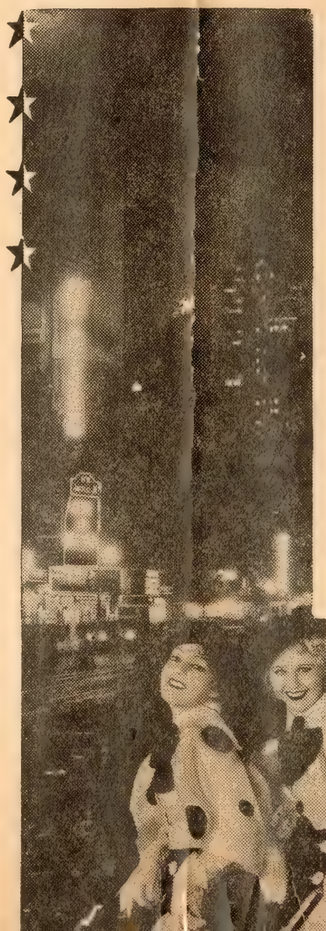
Tin-panny, blaring, wise-cracking, tawdry, bawdy, sky-scraping, gold-spooned, fabulous 42nd Street!

Street of Opposites! Most alluring of all highways and byways of the City of the Seven Million — O. Henry's "Bagdad-on-the-Subway" — Mystery Street of the Magic Isle, whose every answer is: go and see it yourself and be convinced by "42nd Street" at home.

not—performing fleas. Even the 'legitimate' lingers — though the "moving finger writes . . . and having writ, moves on . . ."

Ancient Playhouses

Some of the ancient playhouses still stand, like ghosts, recalling past glories. The "Republic"—built by the great Oscar Hammerstein for David Belasco —where Mrs. Pat Campbell, the Divine Sarah Bernhardt and so



Where, for instance, are the pipe, the glass, and the fiddlers three, of the "Old King Cole" bar in the Knickerbocker—that gay rake of ancient hostelries, which is now transformed into a staid office building.

There was Martin's, too, whose lobster and champagne, even rivaled the fame of Rector's, in the opinion of the elite. The Manhattan Bar was a name to conjure by, too, and now the old boy has donned mutton-chop whiskers and a high hat, and dubbed himself the National City Bank.

Who that knew it, can forget Murray's with the revolving dance floor? Murray's—just imagine —now houses a flee circus and freak show. And, of most hallowed memory the "horse-shoe bar"— where the *piece de resistance* was the New Orleans Fizz! Now it's a one-arm lunch joint. Where are the bars of yesteryear?

That enchantress, 42nd Street, knows the truth of the old saw that the way to a man's heart is his

Hours of nerve-wracking rehearsal must be undergone before these gorgeous chorus girls can be presented as the fascinating ensemble in "42nd Street."

cows pastured across the way, and on the corner of Third Avenue an elderly biddy herded a flock of goats, peddling the milk for her livelihood.

Where the classic Public Library now reposes—in the company of her querulous lions and swirling pigeons—the City Reservoir stood, with an air of permanence, and not the slightest intention of flitting to Central Park, at that time a wilderness.

Across the way from the Reservoir the young ladies of the Rutgers Female College promenaded on the lawn, or did their tatting under the trees, with a weather eye, no doubt, for eligible young men, who might saunter across 42nd Street and along Fifth Avenue.

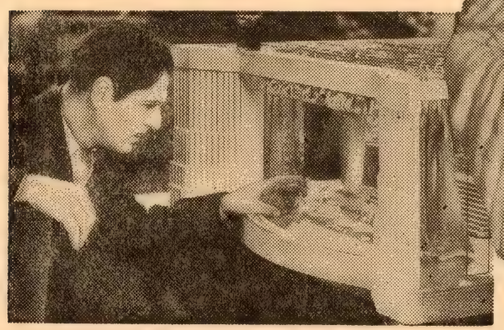
The 42nd Street of 1933 is spanned by the steepled kiosks of four elevated lines. Half a dozen subways thunder under it. Double-decker busses flit across it it on their way up the Avenue. Busses of all degrees, going everywhere, thread its crowded mazes. Trolleys clatter up it, and down it, and across it! Taxis of every hue—and cry—honk pedestrians out of countenance, if not out of life, limb and property. Motors,

night unfolds tales more enchanting than any of the thousand-and-one the Sultan heard from the painted lips of Scheherezade!

"Forty-second Street!" Boulevard of bluff and ballyhoo, of breaks and heartbreaks, dupes and dopes and show-girls, double-crossers, square-shooters and shysters, shows, showmen, show-goers, show-ups, show-downs and show-offs.

Temperamental as a prima donna is 42nd Street, with a mood for every moment, a cure for every ill. She'll get you what you want, and when you want it—of course, for a consideration! But her real complex is show-business. She takes her cue from her flamboyant side kick, Broadway, who, as everybody knows, got her start much later than 42nd Street got hers.

Forty-second Street may occupy her mind with far different matters at times, during her record sprint across Manhattan from River to River—but between Broadway and Eighth Avenues, the theatre is her meat and drink — "The show must go on," her only creed. Along her thronging pavements shows pop up like rockets, often to come down as rockets do. All sorts and conditions of shows—burlesque — musical comedy —talkies—hoofers—shooting gallery peep-shows — dime museums — marionettes and, believe it or



Stage sets and ensembles are worked out by the stage director from miniature sets. (Warner Baxter as stage director in "42nd Street.")

many of the immortals, trod the boards, now houses a hot-cha burlesque show featuring semi-nude ladies. It was on the New Amsterdam Roof that Eddie Cantor made his "Broadway debut"—which was in reality his 42nd Street debut. Below, on the vast stage of the New Amsterdam, the late Flo Ziegfeld, glorified the American girl in the "Follies." The theatre is now dark—the roof occupied by a broadcasting station where Rudy Vallee croons. Extra! Only yesterday, Eva Le Gallienne, came up from the Civic Repertory on 14th St.—brings 'Alice in Wonderland' to the New Amsterdam and 42nd St.

The "Rialto"—so dad will tell you—supplants the old "Victoria" of his day—which was run by Hammerstein—as the theatrical tabloid of the time. Sensationalism was the order of the day at the "Victoria." There the Cherry Sisters and their ilk, stampeded the gallery gods and any notorius headliner got a booking.

Hammerstein, in this particular, the Barnum of the period, wanted names—names spelled with a capital N. Here the latest and most talked about hatchet man or holder-upper might bet his chance, with the assurance of both a big hand and a big hand-out—a combination flattering to pride, and purse as well.

Bars of Yesteryear

Today speak-steerers may lead the thirsty to cloud-enveloped hideaways in the canyons of "42nd Street," or to sociable cellar rendezvous —but no gentleman of the old regime can forego a sigh for the brass rail paradises of pre-Volsteadian days.

Ruth Eddings in '42nd Street' Typifies the American Show Girl, whose beauty, Ziegfeld was the first to glorify.

The "42nd Street" director casting for chorus. No matter how perfect the face and figure, the knees are what really count.

Many a "42nd Street" Show has been made possible by an "angel" for the sake of his lady love. (Bebe Daniels and Guy Kibbee).

stomach. And she is prepared to get her man by this way or any other way. Provided, always, that he has the price! Her hostelries are accommodated to all comers, whether rated in Bradstreets or a Bryant Park bench. She will provide the ritziest epicurean feast, or a doughnut and sinker.

For the classes in between, she exhibits eating places of all varieties—cafeterias—white front Greek palaces—*"cafes des enfants"* (again to quote O. Henry) rotisseries where the customer's roast can be seen turning over live coals, by the hungry mob outside the window—honky-tonks—and hot dogs stands! 42nd Street thinks in terms of human needs!

The Great God 'Speed'

And all humanity sooner or later glides into the marble halls of the Grand Central—Pride of East 42nd's newly-named Pershing Square! This vast union depot, which was the realization of the dreams of the doughty Commodore Vanderbilt, was first built in the early seventies—on the site of a shooting gallery, patronized by the doctors of the Hospital for the Crippled which then stood on the corner of Lexington Avenue.

The original Grand Central was a huge arcade, with squatters' shacks, looking down from the rocks above 42nd Street—which was then so far uptown, as to be considered a remote suburb. John Dutcher's brindle

The first chorus call for a new show brings out hundreds of aspirants—some veterans, others just country kids lured to "42nd Street" by the urge for stage life. Ruby Keeler, plays the latter type in "42nd Street."

Adele Lacy, the Ravishing brunette Type Show Girl in "42nd Street."

from the humblest flivver, to the high-powered cars of princes and potentates, magnates and movie stars, scuttle by! Aeroplanes zoom overhead. The "blue skies" — made famous by Tin Pan Alley song-writers — are made eloquent by sky-writers — who trace in dissolving smoke the slogan of the newest cigarette . . . or the latest in talkies . . .

"42nd Street" Dramatized

And speaking of talkies, Warner Bros., one of the bigger film organizations has realized the dramas, the joys and sorrows, the gaieties, and heart-aches of Manhattan's "42nd Street" —and the brilliant thoroughfare of razzle dazzle has been photo-dramatized and will be given theatrical billing in electric lights as "42ND STREET." Recorded in fast-moving celluloid, in lights and shadows, is all of the sordidness. . the love . . . the pity of the Big Street which forms the cross road of the world with Broadway. Girls dancing . . . always dancing . . . hearts may ache, but still they dance.

Here is "42nd Street" in its present transformation. Gone are the lobster palaces, the theatres and hang-outs of the Gay '90's. And in their places are the glamarous spots of the year 1933. The chorus girl hurrying to the rehearsal of a big musical comedy production. You follow her into the stage door, into her dressing room, out on the stage where the dance director fumes, frets and shouts at her.

You see her joys and sorrows, her boy friends and girl friends. You are with her on the night when, by a strange circumstance, she jumps into the star role of the Big Show and triumphs. You follow her on and on . . . backstage and into the side pockets of her life . . . . because this girl in her way is a lovely orchidaceous symbol of "42nd Street" as it has been so colorfully dramatized, with all of its blazing, hurly-burly break-neck speed—

"42nd Street," the Street of Stars!

Illustrations and Headlines included in this sto re available in cut or mat form at your local exchange.

Cut Cut $1.50 Mat 50c

Complete Campaign For Your

"42nd STREET" BLAZES NEW FILM TRAIL

(Review)

Entertainment Deluxe Found in Glittering, Musical Sensation

Ruby Keeler Skyrockets to Fame in Star Studded Cast

Warner Baxter and Bebe Daniels Rise to Great Heights in Brilliant Epic of Backstage Life

THE opening of the much heralded Warner Bros. production, "42nd Street" at the..... Theatre last evening proved to be something more than just an opening to those who witnessed it—it was an event in local entertainment history.

That enterprising Warner organization which for months has been setting the pace in the production of pictures with a timely angle, delivers again "42nd Street." The pioneers in talking pictures, first to smash box office with a screen musical comedy, first to set the movie fans agog with gangster films and first in many other production innovations, now lead the way again in the return of musical pictures, and the way they have done it in "42nd Street," is a marvel.

This critic has witnessed his share of outstanding pictures during the last few years, but seldom has a picture ever captured an audience so completely as "42nd Street" won the theatregoers of..... ..... last night. It was a landslide, in its way as sensational as last election's popular vote. Entertainment seekers will hereafter do their reckoning of entertainment values in terms of "42nd Street," and count time from the night of that picture's debut.

It's difficult to crowd one's enthusiasm about this production into a few words, because there is so much that can be said about it—so much one hesitates to say because it might [illegible] like gross exaggeration. [illegible] feeling that may be aroused by this review, the answer is: go and see it for yourself and be convinced. If "42nd Street" doesn't send you home delighted and entertained, you're beyond the pale of human amusement.

Entertainment deluxe is written all over this picture, from the opening shot to the final fadeout. It's as sparkling, as up-to-the-minute as a 1933 model on the floor of the Automobile Show. It's a picture for today—and tomorrow.

Vivid, Gripping

"42nd Street" is the distilled, effervescent essence of Broadway—but it's more than that. It's a vivid, gripping, dramatic story of that mysterious world behind the scenes of a theatre—but it doesn't stop there. It beats and pulses to the rhythm of nimble dancers' tireless feet, and the irresistible intoxication of tuneful music dispensed by the flower of metropolitan orchestras. But if you think that "42nd Street" is merely a musical comedy in motion picture form, you have a dozen surprises in store for you.

The drama of men and women struggling, loving, hating—torn between the insistent demand of ambition and the longing for something finer and more lasting than anything ambition can give—is unrolled before your eyes, so cunningly that the spectator becomes as absorbed in it as if it were not the oldest, the truest drama in the world.

There is the romance of young love and youthful enthusiasm running through the varied pattern of the story like a bright golden thread that will take the most hardened theatregoer by the throat before its climax is reached.

And while the romance and the drama are revealing themselves and developing against the kaleidoscopic background of dancing beauties and haunting music and the lashing voices of overworked, nerve-racked stage directors, there is an added experience in store for you that only comes rarely, even in these days of new faces every week upon the changing motion picture screen.

A New Star Is Born

For, in addition to everything else, "42nd Street" brings you the thrill of watching a new star make her appearance on the celluloid horizon. Ruby Keeler talented wife of Al Jolson is the new star's name—the sparkling, eager little sprite

RUBY KEELER makes her screen bow in "42nd Street."

Cut No. 10 Cut 15c Mat 5c

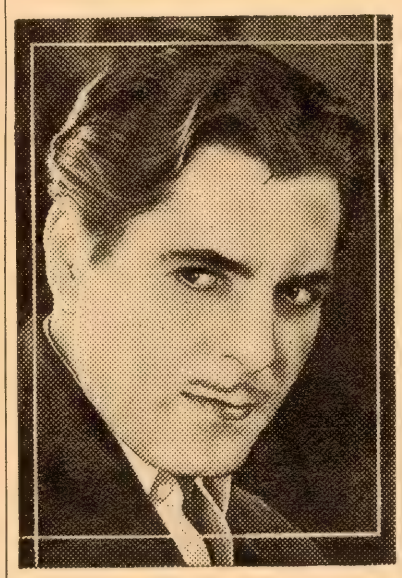
who plays the role of Peggy—and if it's the first time you've heard her name, it won't be the last.

This young lady is on her way to the heights of motion picture fame. In calling "42nd Street" a triumph for Ruby Keeler, we're not detracting from the glory that belongs to the other brilliant members of one of the biggest and finest casts ever assembled for a motion picture of any description.

They're all well-known—all of them have dazzling records of achievement behind them. It will be no news to any seasoned theatregoer that Bebe Daniels, Warner Baxter, George Brent, Guy Kibbee, Ned Sparks, Una Merkel, Ginger Gogers, Eddie Nugent, Robert McWade and a score of others come through with performances such as only they can give.

But it's a thrill and a surprise when an unknown girl steps into an important role in a picture like "42nd Street" and not only holds her own with veteran players, but carries off individual honors in her first important picture. That's what Ruby Keeler does, and that's perhaps the most important reason you can't afford to miss seeing this picture.

The players we've named are just so many additional guarantees of what the picture holds for you. And



WARNER BAXTER seen in what is probably his best portrayal, in "42nd Street" at the Strand.

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there are the 150 hand-picked beauties who comprise the choruses of the show that is being fashioned during the course of the picture. There are the breath-taking, living panoramas that Busby Berkeley evokes with his army of lovely girls in a score of choral and musical numbers. You'll go out of the theatre humming at least one of Al Dubin's original compositions for the picture. And though directors' names don't often linger in a fan's memory, we venture to predict you'll remember Lloyd Bacon as the directorial architect of "42nd Street," and watch just that much more eagerly for his next production.

There can't be very much that's seriously wrong with this old world when there are pictures like "42nd Street" to be enjoyed. A few more pictures like this and what we've laughingly been calling 'the depression' will be over before we can say 'Hello, Prosperity!'

Opening Day Story

Spectacular Film at .....Theatre Today

"42nd Street," an all-inclusive dramatic musical comedy spectacle of the American theatre, opens at the ..... playhouse today, with an all star cast of noted screen and stage players.

The screen play, based on the popular novel of Bradford Ropes, is said to contain every ingredient that makes for a really great picture. It is snappy, colorful and packed with laughs. It has, also a dramatic underlying theme and reveals the mammoth spectacle of a musical comedy show in preparation and when it is finished.

Because it is a story of the backstage world of the theatre, each member of the cast was selected with an eye to stage experience as well as screen talent. The stellar names include Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins, all of whom have been prominent on both stage and screen.

"42nd Street" has one of the most imposing picture casts since "Grand Hotel." Behind its dramatic story of the lives and loves of the stage folk, there is presented a complete musical comedy show, which has been heralded as the most novel and spectacular ever produced for the screen.

The musical show was staged by Busby Berkeley, the noted Broadway director, who also created the dance numbers and ensembles. One hundred and fifty of the most beautiful girls from the stage or screen were selected by Berkeley from 5,000 applicants to take part in the chorus.

This was staged in three theatres especially constructed at the Warner Bros. studio. The final number is enacted on three great turntables, one on top of the other and revolving in alternate directions, with the chorus girls dancing intricate steps on top of the moving stages.

Special songs were written for the picture by Al Dubin and Harry Warren, the well known Broadway lyricist and composer. The numbers include "I'm Young and Healthy," "Shuffle Off To Buffalo," "You're Getting To Be a Habit With Me" and the title piece "42nd Street."

The screen play was written by Rian James, New York columnist, and James Seymour, Broadway dramatic critic and playwright. The direction was handled by Lloyd Bacon.

1st day of run

Dick Powell's Past Made "42nd Street" Role Simple Matter

Occasionally an actor's early training fits him peculiarly for some role he has to play in pictures. This was the case with Dick Powell, who is one of the members of the all star cast of the Warner Bros. picture, "42nd Street," now showing at the ..... Theatre.

The picture, which is a dramatic story of backstage life, calls for a player who can sing, to enact the role of a juvenile actor in a musical comedy show. Powell has been singing ever since he was a child, starting with the church choir. Later he toured the country with his own orchestra, both singing and directing.

It was while he was master of ceremonies at a Pittsburgh theatre that he was called to Warner Bros. to enact the role of a crooner in "Blessed Event." His work was so excellent he was immediately assigned the role in "42nd Street."

Other members of the all star cast include Warner Baxter, Bebe Daniels, Una Merkel, George Brent, Ruby Keeler, Guy Kibbee, Ned Sparks, Ginger Rogers and Allen Jenkins. The picture was adapted to the screen by Rian James and James Seymour and based on the novel by Bradford Ropes.

The direction is by Lloyd Bacon while the dance numbers and ensembles for a musical comedy show within the main show were created and staged by Busby Berkeley, well known Broadway director. Special song numbers were written by Al Dubin and Harry Warren.

2nd day of run

Stage Stars Make Up "42nd Street" Cast

In staging the production of "42nd Street," which opens at the ..... Theatre on ...., Warner Bros. selected its all star cast, not only with an eye to their ability to play for the screen, but also for their stage training. The picture, a dramatic story of the American stage taken from the novel by Bradford Ropes, is so intimately associated with backstage life that it was considered that every player must have had such an experience.

All the stars of the cast were on the stage before entering picture work. They are Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. All the dancing girls, a hundred and fifty of them, were also recruited from the stage.

GEORGE BRENT one of 10 stars in Warners' spectacular "42nd Street", playing at the Strand.

Cut No. 2 Cut 15c Mat 5c

As every part represents some character of the stage even the featured players and technicians were recruited from the ranks of the legitimate stage. Ropes, the author, started his career as a "hoofer." Rian James and James Seymour, who wrote the screen play, have both been connected with the stage, the former as a playwright and Broadway columnist, and the latter as playwright and dramatic critic.

Lloyd Bacon, the director, is a son of Frank Bacon, of "Lightnin'," and followed in his late father's footsteps on the stage before entering pictures. Busby Berkeley, who created and staged the dances and ensembles, is famous as a Broadway director.

Al Dubin and Harry Warren, noted Broadway song writers, both wrote the songs for the picture, they also played the parts of songwriters in the picture. Harry Akst, the rehearsal pianist in the picture once did that work in real life before becoming a composer of such song hits as "Am I Blue?"

FUN ON 42ND STREET: Ginger Rogers, George E. Stone and Una Merkel, above, are just a few of the many popular players you'll see in "42nd Street" at the Strand. Warner Baxter, Ruby Keeler and Bebe Daniels head the large star list.

Cut No. 7 Cut 30c Mat 10c

Daily Current Publicity

3rd day of run

'42nd Street' Chorus Master Picked Girls by Knees Inspection

A chorus girl can only get as far as her knees will take her.

A society leader is only as beautiful as her back. An actress, or a dancer is no lovelier than her ankles. A chorine is only as pretty as her knees.

By their knees Busby Berkeley, noted New York chorus master made his final selections of the 150 girls who make up the various choruses included in the Warner Bros. new back-stage drama, "42nd Street," which is now showing at the ..... Theatre.

The process of elimination by which the lucky 150 were chosen from 5,000 applicants was about as follows:

First, Director Berkeley picked three hundred girls with pretty faces. From these he picked two hundred who also had pretty ankles. He arranged this group according to height, the taller ones in the middle, the shorter ones on the ends.

Then he went along the line and, without looking at the faces, picked out the 150 prettiest sets of knees. So in the final selection of the chorines in "42nd Street," the knees had it. The faces had to be pretty too, and the ankles trim and it goes almost without saying that the legs had to be shapely between the ankles and the knees. But for "42nd Street" the girl who didn't have a pretty knee didn't have a chance!

The chorus girls appear in beautiful ensembles of a musical spectacle staged by Mr. Berkeley, and which forms a show within the picture, the story being a dramatic epic of the theatre.

There is an all-star cast, including Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

The screen play by Rian James and James Seymour is based on the novel of Bradford Ropes. It was directed by Lloyd Bacon.

The News Artist Sketches His Impressions of "42nd Street's" Large and Beautiful Cast Now Playing at the Strand Theatre.

Cut No. 25 Cut 60c Mat 20c

4th day of run

Actors Require More Than Good Looks To Win Screen Success

The easy phrase, to the effect that good-looking actors "get by" on their looks alone, is pretty well disproved in the history of almost every successful actor in Hollywood, and especially in that of Warner Baxter, who is playing a leading role in Warner Bros.' gigantic drama of backstage life, "42nd Street," now showing at the ..... Theatre. He was a hit-or-miss leading man in stock companies throughout the Middle West and West. He saved enough money, finally, to come to Hollywood, but the movies couldn't see him. After walking from studio to studio for weeks and even months, he gave up trying and took another stage job at the old Burbank Theatre in Los Angeles.

Parts in pictures followed, but they weren't good parts, particularly, until he got the role of the Cisco Kid in "In Old Arizona." Since then he has made many hits in outstanding productions, including his latest picture, "42nd Street," in which he has the leading role in an all-star cast including Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powwell, Ginger Rogers and Allen Jenkins.

The picture is taken from the novel by Bradford Ropes and adapted by Rian James and James Seymour. It was directed by Lloyd Bacon while dance numbers and ensembles were created and staged by Busby Berkeley.

5th day of run

"42nd Street" Shows Film Trend to Music

That popular music is returning to motion pictures is evident from the popularity of the Warner Bros. dramatic epic of backstage life, "42nd Street," now at the ..... Theatre. This carries several special song numbers written by Al Dubin and Harry Warren, Broadway song writers.

Tin Pan Alley invaded Hollywood with the advent of talking pictures four years ago, but musical films gave way to dramatic subjects, and the writers deserted the Coast for the East again. Now with such pictures as "Crooner," "Blessed Event," "The Phantom President," "The Kid From Spain," and the most recent of all, "42nd Street," the song writers are flocking back to Hollywood again.

She offers a new display of versatility that will come as a pleasant entertainment surprise to moviegoers, as one of ten stars in "42nd Street."

BEBE DANIELS
Cut No. 1
Cut 15c Mat 5c

But the trend is not toward entirely song productions. "42nd Street," for example is in reality a dramatic story of the life of players of the theatrical world, but it carries a musical show within this theme, and presents the work of producing such a show from the first rehearsal until the opening; revealing the loves and lives of the hoofers and temperamental leads.

There is an all star cast which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. The screen play by Rian James and James Seymour is based on the novel by Bradford Ropes.

Busby Berkeley, well known Broadway director, created and staged the dance numbers and ensembles for a gigantic chorus of 150 beautiful girls. Direction was by Lloyd Bacon.

6th day of run

3 Complete Theatres Erected in Studio "42nd Street" Sets

It's bad enough when you have to build a complete theatre on a motion picture set. It's a lot worse when you have to build three different theatres, on three different sets, for the same picture—as was done for "42nd Street," Warner Bros.' big dramatic feature of backstage life in present day New York, which is now showing at the ..... Theatre.

Ordinarily, even three different theatres can be made out of the same set, but in this case it proved impossible.

The final stage, the one used for the show's actual performance, is a replica of a well known New York theatre. The stage used for the complete dress rehearsal is a copy of a theatre in Philadelphia [illegible] the show was taken for its [illegible] The workout stage is t[illegible] third stage.

Even a change of fittings and fixtures couldn't be used, for the actual stage for the performance had to be fitted with big turn-tables, which couldn't be taken off without demolishing the whole stage floor.

These stages form the setting for a gigantic musical comedy spectacle which is a part of the picture, and in which 150 beautiful chorus girls perform under the direction of Busby Berkeley, creator of the dance numbers and ensembles.

There is an all-star cast which includes Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. The screen play by Rian James and James Seymour is taken from the novel by Bradford Ropes. Lloyd Bacon directed it.

How to Keep That Chorus Girl Form

Keep that chorus girl figure.

It's all a matter of prunes and prudence, according to Busby Berkeley, chorus director, who laid down the following rules and regulations for the 150 chorus girls who work in the spectacular dance sequences of the Warner Bros. dramatic production, "42nd Street," which opens at the ..... Theatre on .....

Here's how the girls keep fit for the chorus.

Up at seven. Ten high kicks to start the circulation. Then a cool shower.

Breakfast — Orange juice or grapefruit juice. Crisp bacon or one egg or small bowl of cooked breakfast food with milk and not more than one teaspoonful of sugar. Four large prunes. Coffee or other hot drink.

Lunch—Training table lunch at the studio. Soup. Salad, either fruit or vegetable. Tea and dry toast. No dessert.

Dinner—Soup. Small serving of roast beef (rare) or one lamb chop. Two vegetables and not more than one small potato. Hot drink, small salad and only fruit, preferably prunes, for dessert.

Retire not later than ten o'clock for nine hours of sleep. Take plenty of strenuous exercise between meals.

This, says Berkeley, will keep you in shape—and is at least partially responsible for the comeliness of the dancing girls in "42nd Street."

7th day of run

Making Good Chorus Look Bad in Films Was Difficult Task

Trying to make a chorus "good" is such a hard job that trying to make a chorus "bad" ought be a cinch.

But Busby Berkeley, who trained the giant chorus in Warner Bros.' dramatic production of "42nd Street," now showing at the ..... Theatre, wished he had had the comparatively easy job of making the chorus merely "good."

One of the biggest numbers in "42nd Street" is one that is supposed, purposely, to be "bad." So bad, in fact, that they throw it out of the show. Yet it took more rehearsing to make it "bad" than it did to make all the other numbers in the big musical show "good."

Busby Berkeley had to take the chorus through the usual routine, stopping just when he thought they would be good enough to get by, but knowing that their "roughness" would make the number look bad.

Then rehearsals started for the cameras. And then more rehersals. Finally it was shot. Then it was shot again. By the time the number of necessary "takes" had been made, the chorus was so thoroughly drilled in the number that, had it been a musical show on the stage, Berkeley would have kept it in! But to carry out the theme of the story, the number is thrown out of this show within a show.

"42nd Street" has an all star cast headed by Warner Baxter and Bebe Daniels.

8th day of run

"42nd Street" a Hit Holds Over For 2nd Week at The Strand

Owing to popular demand, Ma[illegible]ager ..... of the ..... Theatre, announces that "42nd Street," Warner Bros.' epic of the American theatre, will be held over for another week to give every one an opportunity of seeing this mammoth spectacle.

Few productions have lived up to its expectations of comprehensive greatness as has this drama of the show world, with its all star cast of eleven, its powerful dramatic theme, its gigantic spectacles with one hundred and fifty gorgeously costumed chorus girls in novel dances and ensembles, its colorfulness, its gaiety, its wit and its heart interest. The success of this picture indicates a new public demand for music and dance effects on the screen providing they form a sort of dramatic entertainment.

The cast includes such names as Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Dick Powell, Ginger Rogers, Ned Sparks, Allen Jenkins, George E. Stone and others.

The spectacular dances and ensembles were created and staged by Busby Berkeley, the well known Broadway director, while the catchy song numbers were written by Al Dubin and Harry Warren.

The screen play by Rian James and James Seymour was taken from the novel by Bradford Ropes. The direction is by Lloyd Bacon.

YOUR CURRENT FEATURES

Current Feature

Scene Back Stage While Filming "42nd Street"

150 Chorus Beauties Start Long Grind That Blossoms Into Spectacular Sequence on Screen

"ALL right—let's go!"

A tinny piano off in a corner of the huge Warner Bros. stage began to play a musical comedy number with dreadful monotony. Three hundred of the prettiest legs in the world began to march and step and jig to the tinny tune. One hundred and fifty showgirl voices raised themselves in weary song.

"When lovers spoon beneath the moon
And learn to croon a dreamy tune—"

"No! No! *Not* "whenloversspoonbeneaththemoon." Like this: *When* lovers spoon *beneath* the moon and so on. Now do it like I've told you."

A hundred and fifty pairs of wide blue, wide brown, wide green and wide hazel eyes played upon the slight, but dapper figure of dance director Busby Berkeley, whose job it was to train the chorines for the Warner Bros. mammoth dramatic production, with music and dance numbers, "42nd Street," now showing at the ..... Theatre, for which this was the rehearsal—and, in justice to Mr. Berkeley, the first rehearsal.

Three hundred lips pouted in true showgirl fashion. It never does to let a dance director think he's right. Then one of the pairs of lips unpouted themselves. A blonde head bobbed in quick assent as what the director wanted sank through the pretty eyes to what goes for brain beneath the pretty curls.

"Oh, I think that's a lot better!" the pretty blonde said.

"What's a lot better," demanded the irate director, whose thought had already passed on to a hundred other items that had to be straightened out in that chorus.

"The way *you* said, Mr. Berkeley," the blonde chirruped.

"Than*ks awfully,* Phyllis," the unmollified director answered sarcastically. "Now will you get back into [illegible] and keep your mouth [illegible] till I finish with this routine—or wi[illegible] I have to make you stay after school and get your hand slapped?"

"Oh, Mr. Berkeley!" the blonde said—but got back in line.

The tinny piano struck up the tune again. The chorines all lifted feet and eyes and voice to heaven again in the endless song:

"When you are true to someone who
Is true to you when skies are blue
If you love me as I love you
It must—it must be June—"

Another Flaw

But the director had seen another flaw. He whistled, a thin, shrieking blast. The tinny piano stopped. The long line of chorines prepared to pout and look puzzled—no matter what he said. But he wasn't being general this time. He was pointing his finger at a little thing with wide blue eyes and strangely contrasting dark hair.

"Hey, you!" he said, "What's the matter with you? Why don't you get that step? We haven't begun to do the hard stuff yet."

"I know I can learn that step, Mr. Berkeley. I studied dancing for five years." The blue eyes were entirely undaunted.

"Where?"

"In Sioux City."

The director's signal to the pianist to resume the dreadful tune was just in time. The resultant laughter might have been general—and hysterical.

The piano played. The mouths opened, the dance and song were resumed.

"It must, it must, it must, it must,
it must, it must, it must, it must,
It must be June."

Fortunately, that's the way the whole thing should have been done. That, in fact, was exactly the way director Busby Berkeley wanted it done.

For this was a typical backstage scene in "42nd Street," depicting a dizzy, ordinary, time worn musical comedy number which had to be thrown out before the show in the story got fairly under way.

Has All Star Cast

Only, it would never have done to let the chorines in on that little secret. The scene worked twice as well by just letting them be themselves.

This chorus is one of the features of "42nd Street," a dramatic production which includes the musical show, taken from Bradford Ropes novel on backstage theatrical life. The dances and ensembles were created and staged by Busby Berkeley, noted Broadway director.

The picture has a notable all-star cast, including such players as Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins.

The screen play is by Rian James and James Seymour while special song hits were written by Al Dubin and Harry Warren. Lloyd Bacon directed.

The End.

Current Feature

"42nd Street" Presented No End of Big Problems

10 Stars a Show Within a Show, Chorus of 150 All Welded Into Big Production Without a Hitch

By LLOYD BACON
Director of "42nd STREET"

Warner Bros.' mammoth dramatic spectacle which is now showing at the ..... Theatre.

CREATING a drama in itself stronger than the average motion picture drama is no small job. We had that do do in "42nd Street," a drama of the Rialto, of backstage life in all its phases, good and bad, fortunate and unfortunate.

But that isn't all we had to do in this unusual story.

We were faced with the problem of creating a spectacle within that drama—the show the people in our drama were actually putting on as the routine, the day by day living, you might say, of their profession.

That was more difficult. But it has been done before—though rarely. We were acquainted with most of the mechanism of the problem, and were confident of ultimate success.

We were, however, faced with a third angle to this production which did not seem so easy.

We were faced with the problem of producing a show within our story which was not merely a drama such as our own, incorporating eight or ten people. The drama within our drama was to be the building of a show as great as Ziegfeld's—a show with music, huge choruses, and unwieldy stage business.

How well we succeeded, we leave for the public to say; but there may be some interest in what we contended with for that success.

Eleven Stars

We had, first of all, ten stars, The average picture has one, sometimes two, the unusual picture has three or four.

We had ten—Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Ned Sparks, Dick Powell, Guy Kibbee, Ginger Rogers and Allen Jenkins.

We had a complete chorus of 150 to put through its various rehearsals and dress rehearsals and final production.

We had the task of rehearsing for that ourselves. It incorporated seven song hits, written especially for the production.

No Temperament

And in the end, we had, as I have said, our own drama, the story which is "42nd Street"—the powerful and compelling emotional sequences which had caused us to choose the story for production in the first place.

We owe the success of the production to the fact that ten stars worked as one. Not once did we have anything that even resembled "temperament" or a fight for place. We owe it to the fine story by Bradford Ropes and its clean adaptation by Rian James and James Seymour.

We owe it to the fact that the dances and ensembles, created and staged by Busby Berkeley were, for, I think, the first time in motion picture history, created primarily for the camera and not for the stage. They are the most unusual chorus scenes and numbers I have ever seen in a motion picture—and I do not say that because the picture is mine.

We owe it to the songs and dances composed for us by Al Dubin and Harry Warren. They will undoubtedly make musical history.

We owe it, finally, to the most loyal cooperation I have ever had from any company of workers and players. It was the hardest job we ever tackled. But we're pleased with the result.

We hope you will be, too.

Their Home Towns

WARNER BAXTER....COLUMBUS, OHIO
BEBE DANIELS.....DALLAS, TEXAS
GEORE BRENT.....IRELAND
RUBY KEELER.....HALIFAX, N. S.
GUY KIBBEE.....EL PASO, TEXAS
NED SPARKS.....ONTARIO, CAN.
DICK POWELL.....LITTLE ROCK, ARK.
GINGER ROGERS..INDEPENDENCE, MO.
UNA MERKEL.....COVINGTON, KY.
GEORGE E. STONE.....LODZ, POLAND
EDDIE NUGENT.....NEW YORK, N. Y.
ALLEN JENKINS.....NEW YORK, N. Y.
HENRY B. WALTHALL.....
SHELBY CITY, ALA.
PAT WING.....RICHMOND, VA.
TOBY WING.....RICHMOND, VA.
RENEE WHITNEY.....CHICAGO, ILL.
MAXINE CANTWAY.....CHICAGO, ILL.
LORETTA ANDREWS...ST. LOUIS, MO.
LYNN BROWNING.....KANSAS CITY, MO
JANE SHADDUCK.....PORTLAND, ORE.
ANN HOVEY.....INDIANAPOLIS, IND.
EDNA GALLAGHAN.....CALIFORNIA
MARGARET LA MARR.....CALIFORNIA
DONNA ROBERTS.....CALIFORNIA
LORENA LAWSON.....MIAMI, FLA.
GERAINE GREER..MINNEAPOLIS, MINN.
ALICE JANS.....CRESTON, IOWA

Music, Romance, Gaiety In Many-Starred "42nd Street"

With the enticing list of Hollywood favorites that the Strand's film, "42nd Street," boasts—there is little wonder that a "Standing Room Only" sign was in evidence at the opening, last night. Among the notable players in this story of backstage life are, Warner Baxter—whose role of director of the lavish revue with which the story is concerned is one of the best of his career—Ruby Keeler (Mrs. Al Jolson)—who makes her screen debut—Bebe Daniels, George Brent, Dick Powell, Una Merkel, Guy Kibbee, Allen Jenkins, Ginger Rogers, George E. Stone—and oh, so many others! Not least important in the cast are the 150 gorgeous Hollywood showgirls, who are so much in evidence during the picture's unreeling.

Cut No. 35 Cut 60c Mat 20c

Current Feature

When 42nd Street Was the World's Theatrical Center

All the Glamour of This Famous Thoroughfare Has Been Caught in 10 Star Hit "42nd Street"

THE history of 42nd Street may not be as well known to the world outside of New York as that of its sister street, Broadway; but it is not less glamorous—nor less theatrical—on that account.

Warner Bros.' story of backstage life, "42nd Street," which is now showing at the ..... Theatre, does it poetical justice, for the first time, in motion pictures.

The names of some of the theatres which have graced it read like a Who's Who of the American theatrical scene.

Around the corner from Times Square is Oscar Hammerstein's Victoria Theatre, once one of the most famous of New York's theatres. It was finally turned into a vaudeville house and now plays pictures.

Nearby is the Republic Theatre, originally known as Belasco's Theatre, where "Girl of the Golden West," "Rose of the Rancho," "Adrea" and many other famous shows were first produced. It became Belasco's Republic, still later the Republic, and recently it was closed by Mayor McKee because of its racy burlesque.

The New Amsterdam, home of the original Ziegfeld's Follies is there, too, not a block from Broadway. On its roof, in the world famous Ziegfeld Midnight Frolic, Will Rogers first gained fame. The roof is now the home of the National Broadcasting Station.

The Sam H. Harris, built as a memorial to that theatrical figure, is next door, separated today only by the new and somewhat novel Flea Circus.

The Liberty Theatre, which originally housed many fine dramatic productions, including the first production of "Within The Law," is a few doors away. In the same block is the Eltinge, built by Julian Eltinge to house his own show, but going the way of many others into burlesque. It also was closed by Mayor McKee.

The new Wallack Theatre, which replaced the very famous American Theatre, is in the same block. The Selwyn Theatre, which is still going, is there too, and opened recently with "Forward March," a musical revue by Lew Brown and Ray Henderson. You could toss a stone from either of them into the lobby of Shubert's Lyric Theatre.

Signs of the new day have crept in all about the famous old landmarks. Barber shops, oyster grills, ticket brokers' establishment, clothing stores, frightened by the splendor of the older day, but braver now that there seems some signs of early death to the famous block, are everywhere.

The famous sign of a woman in a raincoat has replaced the gay announcements of new shows. The kittens playing with yarn, romp where great names alone once stood in splendid lights.

The N. Y. Times building has been built straddling the first subway—now a honeycomb of subways—on the very spot where Reisenweber's Restaurant caught the smart crowd in the gay 90's.

Two blocks west roars the Ninth Avenue Elevated. A block East the Sixth Avenue "L."

The New Is Here

The old is nearly gone. The new is here. But Warner Bros. have captured something of the old glamour and the old grandeur, for they have put most of their stars into the epic of the street's heyday, "42nd Street," stars who are all familiar with the district.

The members of this all star cast include Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Dick Powell, Ned Sparks, Ginger Rogers and Allen Jenkins. The dance numbers and ensembles for a gigantic musical spectacle around which the dramatic theme of the picture evolves were created and staged by Busby Berkeley, famous New York producer, while the special songs were written by Al Dubin and Harry Warren, also of Broadway.

The picture was adapted by Rian James and James Seymour from the novel of Bradford Ropes. It was directed by Lloyd Bacon.

Current Feature

Warner Baxter Had Hard Time Winning Film Fame

WARNER BAXTER'S screen career was by no means what might be called meteoric. And long before he ever thought of going on the screen, he was a leading man at Los Angeles' old Burbank Theatre, where such stars as Lewis Stone, Richard Dix, Douglas McLean and many others have found their first success.

Baxter's initiation into the art of motion pictures, as a matter of fact, wasn't auspicious at all. He looked, he says, so much like some of the reigning stars—Gilbert was then in the ascendency, and William Powell, and Ronald Colman, tall young men with becoming mustaches, you'll note—and there didn't seem to be any special call to add another to their ranks.

WARNER BAXTER whose acting career reaches its zenith in "42nd Street," the new Warner Bros. 10-star spectacle on view at the Strand. The popular novel of the same title by Bradford Ropes [illegible] the film [illegible]on.

Cut No. [illegible] Mat 10c

Nevertheless, because he is a very excellent actor, Baxter did get jobs. He worked in Northwest Mounted Police pictures, dog pictures, outdoor pictures, western pictures and practically all the types of pictures from which the average screen star shies if he can help it.

And then, hard on the heels of sound, he rose suddenly and dramatically to the very heights of motion picture fame for his immortal characterization of O. Henry's famous bad man, the Cisco Kid in the early sound picture, "In Old Arizona." He was so successful he found it difficult, for a while, to get out of the role. One after another of the Cisco Kid pictures were made.

In "42nd Street"

His inclusion as one of the leading players in Warner Bros.' gigantic metropolitan and backstage spectacle, "42nd Street," now showing at the..... Theatre, gives him an opportunity to display again the talents for which he was known before the advent of the badman episode. He welcomes it as a chance to get the "feel of the stage again."

"It's something," he says, "which never leaves you, no matter how many motion pictures you play in, if you've ever known the sensation it gives you to play on an actual stage."

The production of "42nd Street," being back stage drama, is nearly all laid on a full sized stage in a full sized theatre set, and not only Baxter, but Lloyd Bacon, the director, Bebe Daniels, Dick Powell, Guy Kibbee, Ginger Rogers, George Brent, Ruby Keeler, Una Merkel, Ned Sparks, Allen Jenkins and dozens of the other featured players in the big spectacle are having something of "the feel of the stage" from their work in it.

Baxter plays the role of the producer, a sort of cross between the young Jed Harris and Ziegfeld, and does most of the directing himself.

Giant chorus calls, specialty dances, songs, hotcha numbers, drama and melodrama and comedy pass under the sway of his militaristic baton. Baxter gives a telling performance, in a role quite new to his repertoire of outstanding parts.

The picture is based on the novel by Bradford Ropes and was adapted to the screen by Rian James and James Seymour. The dances and ensembles were created and staged by Busby Berkeley, famous stage producer. The song hits are by Al Dubin and Harry Warren.

Current Feature

Allen Jenkins Broke Into Stage Life in Job He Now Plays in "42nd Street"

Has Worked as Assistant Stage Manager, a Role He Successfully Portrays in 10 Star Picture

"GET Allen Jenkins—he looks the part!"

Someone made that declaration when cast selections were being made for "42nd Street," a Warner Bros. dramatic picture with music, based on the novel by Bradford Ropes, and now showing at the ..... Theatre.

The role under discussion was that of MacElroy, the assistant stage manager in the picture, and when the name of Jenkins was suggested for it, there was an instantaneous approval.

Later Lloyd Bacon, the director, interviewed Jenkins for the role and in the course of their talk a strange coincidence came to light. Jenkins not only looked the part of an assistant stage manager—he not only acted the part—he had actually been one in the early days of his theatrical career! His job of an assistant stage manager had, as a matter of fact, been responsible for Jenkins' first role on the stage.

It was back in 1922 in New York. He was then only 22, but the urge for stage work which he had inherited from his theatrical parents finally broke through the bonds of restraint and drew him to the Sam H. Harris organization. He didn't feel the actual call to perform, but he wanted to be near the theatre—a part of it and yet, not in it. He was on the fringe—backstage—and so he started—as an assistant stage manager.

The title of the play was "Secrets" and as Jenkins saw it rounding into shape with Margaret Lawrence in the role of the heroine, the urge to act persisted in asserting itself. He got a copy of the script—studied it—learned it—became an understudy.

Got His Break

Then it happened. The actor playing the role which Allen had learned, became ill. Immediate replacement was necessary and when Jenkins stepped forward to demonstrate his capabilities he was instantly awarded the part. "Secrets" ran for over six months at the Fulton Theatre and was one of the most popular comedy-dramas of the season.

Throughout the run of the play Allen performed capably and drew the attention of the critics.

Thus he was launched upon a theatrical career. Following up his start with three years of preparatory work and a course at the American Academy of Dramatic Art, Jenkins found important roles without difficulty. Producers recognized in him a convincing player and, as the fates continued to smile, it seemed that every show he entered became predestined for success.

Jenkins Brought Luck

Producers were always pleased to get Jenkins for it almost assured the show a good-luck charm. The records of his most recent Broadway shows read like a list of the best plays: "Rain"—"What Price Glory"—"The Front Page"—"The Last Mile"—"Five Star Final"—"Blessed Event"—all 'big' plays of Broadway. He even went to London with the "Five Star Final" company.

His work in "Blessed Event" on Broadway drew the attentions of Hollywood and then, when he had performed so creditably in the screen version of it—you remember him, of course, as the 'hard' gangster with a reputation to uphold—he was rewarded by a long term contract at the Warner Bros. Studios.

During his brief stay in Hollywood he has appeared in many pictures, going from one to another in rapid succession. Often he has been playing in two pictures in production simultaneously. He went into "Three on A Match" following "Blessed Event." Then he was given an important role in "I Am a Fugitive From a Chain Gang," and the Fox Studios borrowed him for one picture, "Rackety-Rax."

Back on his home lot he worked in "Employees' Entrance", "Lawyer Man," "Hard To Handle" and "Blondie Johnson."

He Smiled at His Role

Then—in "42nd Street" they needed someone for the role of an assistant stage manager. Jenkins smiled as he won the part as he reminisced about the days when he actually worked as one. Now he's going around with a clenched fist waiting for someone to say that he's not the type for the role!

"42nd Street" is a musical and dramatic spectacle of backstage life, with an all-star cast headed by Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers and Allen Jenkins. The screen play is by Rian James and James Seymour, while the dances and ensembles were created and staged by Busby Berkeley, the noted Broadway director. Lloyd Bacon directed. Song hits are by Al Dubin and Harry Warren.

PROGRAM NOTES

Mrs. Ben Lyon, Bebe Daniels to you, well known for her lovely singing voice, now states that two in the family sing well, her daughter, Barbara Bebe, haing developed a lusty soprano. It is said that pa possesses a lusty basso, also, but that is another story.

* * *

George Brent has taken up polo in a serious way, and when he isn't working before the cameras plays a session every morning. He has joined the ranks of Will Rogers, Robert Montgomery and other chasers of the little white ball.

* * *

Ginger Rogers has a whole list of pet aversions, viz: pencils without erasers, stamps without glue, coffee that isn't hot, people reading over her shoulder and people who dislike gum. The latter makes her all wriggly, she says.

* * *

Ruby Keeler, Mrs. Al Jolson in private life, says that she never tells people to "go to Halifax" . . . though her home town is one place that—as George Ade says of his native berg—she will neer go back on . . . or to.

YOUR EXPLOITATION

Make Your Campaign The "Stunt of the Year"

"42ND STREET" IS SUCH A BIG SHOWMAN'S PICTURE THAT WE HAVE NOT SELECT ANY ONE EXPLOITATION FEATURE AS THE "STUNT OF THE WEEK." INSTEAD WE ENTHUSIASTICALLY POINT TO THE UNPRECEDENTED ARRAY OF EXPLOITATION POSSIBILITIES AND TELL YOU TO MAKE YOUR CAMPAIGN THE "STUNT OF THE YEAR."

"42nd STREET" LYRIC CONTEST

Here is a unique contest that not only will intrigue hundreds of movie fans but will help to sell the musical angle of the picture.

Through your newspaper offer substantial prizes for the best lyrics, set to the music of the title song "Forty Second Street" that will be descriptive of, or typify the most important street in your city. The contest announcement story furnished here explains the details. When publishing in contest stories the original "Forty Second Street" lyrics, THE FOLLOWING CREDIT LINE *MUST* BE CARRIED:

"Copyright MCMXXXII by M. Witmark & Sons"

This contest should also prove an incentive for your music and record dealers to tie in by announcing contest in their windows and newspaper advertising and call attention to the fact that they have the original songs and records for sale and will gladly play them over for contestants.

Here is your initial publicity story

Akron Has a "42nd Street" Waiting to Be Put to Song

Prizes for Best Lyrics That Describe Our Own Show Street Set to Tune of "42nd Street" Music

THERE is no question about it? Every music lover is whistling or humming the tuneful, lilting melody of "Forty Second Street." The fame of that greatest of all musical productions "42nd Street' which comes to the Strand Theatre starting .... has been swept along the air waves of a nation well in advance, through the popularity of the title song and the other great song hits brought to us [illegible] last few weeks via our loud speaker.

And thereby a most happy thought assails us. Why can't some of us sing the praises of our own "42nd Street." Every city has one and Akron is no exception. Unquestionably in our case it is (*name of prominent shopping and theatre center street*). Or if some of our readers don't agree with us, select your own thoroughfare to typify the "42nd Street" of Akron.

We are publishing herewith the lyrics of the chorus from the title song "Forty Second Street." In clever verse, Al Dubin, the lyricist has given a snappy description, typifying that famous New York theatrical street.

We are of the belief that many of our readers can do equally well in putting into verse of this same tempo and rhythm a descriptive stanza relative to the virtues or failings of our own "42nd Street." We are therefore in cooperation with the Strand Theatre, offering worth while prizes to you amateur song writers, who send in the best verse mentioning and descriptive of some locally prominent thoroughfare, that can be sung to the melody of the original tune "Forty Second Street" published by M. Witmark & Sons.

Here is the original chorus of "Forty Second Street" to guide you in writing your own version.

Copyright MCMXXXII by M. Witmark & Sons

"Come and meet those dancing feet,
On the avenue I'm taking you to,
Forty Second Street.
Hear the beat—of dancing feet,
It's the song I love the melody of
Forty Second Street,
Little nifties, from the Fifties,
Innocent and sweet;
Sexy ladies from the eighties
Who are indiscreet.
They're side by side, they're glorified
Where the underworld can meet the elite,
Forty Second Street.
Naughty, baudy, gawdy, sporty,
Forty Second Street."

It will prove a great help to contestants if they will step into their music or phonograph dealer and ask to have the original number "Forty Second Street" played over for them. No doubt you are already familiar with the melody but refreshing your memory for the purpose of getting the exact swing of this lilting number is going to help a lot.

Remember, here are the conditions of the contest. FIRST: In your verse you must preserve the same tempo and rhythm as in the original. SECOND: You must mention the street or avenue to which you allude and have your verse typify some of the characteristics of this thoroughfare.

Here are the prizes offered for the best "42nd Street" lyrics.

(List prizes here)

In addition 20 pairs of two guest tickets each to writers will be awarded the twenty next best lyrics submitted.

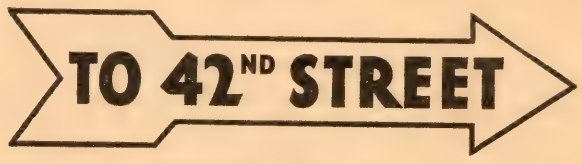
Send your lyrics to the "FORTY SECOND STREET" CONTEST EDITOR care of The News to reach his desk on or before midnight .... Write on one side of paper only and also inscribe plainly your name and address.

Here's your chance to achieve fame (locally at least) as a song writer. Yours may be one of the prize winning lyrics.

For second and succeeding day's publicity stories repeat the prize offer and publish one or more of the best or typical set of lyrics received.

Street Signs Sure To Call Attention to Show

"42nd Street," the most widely known street in the world can be the basis of a city wide snipe campaign for this picture. Make up signs along the lines of the one illustrated on a cardboard stock, and post them at every street and intersection possible. Do not, however, cover up the city street signs, lest you get in trouble with the police officials and be forced to take them down. Put your signs as close as possible without committing a violation and you'll be pulling one of the smartest street exploitation stunts conceivable on this picture. It would be well to enlist the support of your police head before putting up the signs.



Another effective sign idea on "42nd Street" is to post plenty of the arrow type direction signs in the most important sections of the city. If there is an artery of a National highway passing through your town make sure that every few feet is covered with these signs. The residential as well as the business sections of town should have these arrows. Trolley cars, Cabs and every type of transportation vehicles should have them. Don't leave a spot untouched. These two streets stunts are inexpensive and sure ways of making your town "42nd Street" conscious.

Sidewalk Stencil

Using this idea still further for another crackerjack stunt, make up a sidewalk stencil of the arrow layout and send a man all over town imprinting the "42nd Street" direction in the middle of the streets and on the sidewalks. Make sure that the arrow points in the general direction of the theatre.

YOU'LL FIND EXPLOITATION RECORD BIG HELP IN SELLING YOUR SHOW

We have already called attention in the Music Section of this Campaign Book to the value of the special EXPLOITATION RECORD, gotten out by Brunswick and available to exhibitors everywhere. This record which can be used for a dozen ballyhoo purposes sells the picture as no other exploitation medium can. Not only are tuneful snatches of the musical numbers recorded on each side of this record but a convincing, high-powered sales talk on the high-lights of the picture is given.

The price for this Exploitation Record is only 75c each.

Order direct from:

S. A. SERWER
Dept. of Publicity
M. WITMARK & SONS
321 West 44th Street
New York

3 Day Popular Dramalog Contest

Again a nation wide demand for the fascinating "Dramalog Contests" deluges the Warner Bros. Exploitation Department. These extremely popular newspaper features have helped so materially to successfully exploit recent Warner product that we are glad to comply with these urgent requests. On "42nd STREET" particularly this cooperative newspaper stunt will appeal to movie fans everywhere. Its value to the paper as a circulation builder and to the theatre as a compelling attention arrester is a recognized fact. Furthermore this will help to emphasize the dramatic qualities of the production.

MOVIE DRAMALOG
No. 1

Here we have Bebe Daniels of Warner Bros. great musical production "42nd Street," which comes to the..... Theatre next..... in a scene with Warner Baxter, who, cast as a famous stage director, watches the rehearsal with the star who has broken her ankle and has been forced to give up her part to an ambitious chorus girl. What is the injured star telling her director?

MOVIE DRAMALOG
No. 2

Here we have Ginger Rogers, as the vamping chorine in Warner Bros.' big musical production "42nd Street," which comes to the..... Theatre, next....., putting her mark on Guy Kibbee, angel of the show. What is the unsuspecting old rounder saying to her?

Pick up all copy in No. 1 starting with, "cut out the coupon" to "fill in your own dramalog," and add to the foregoing.

Cut Out the Coupon and Fill in Your Original Dramalog

Dramalog Editor, New York Courier:

I suggest as my Dramalog for Test No. 1, that Bebe Daniels might be saying:

.....

.....

.....

Name .....

Street .....

City .....

Answers must be received by.....

Winners will be announced in..... N. Y. Courier.

MOVIE DRAMALOG
No. 3

Here we have a dramatic scene from Warner Bros.' great musical production "42nd Street," which comes to the..... Theatre, next....., in which Bebe Daniels as the star finds Ruby Keeler as a chorus girl novice, playing up to her boy friend (George Brent). What does Bebe say?

Pick up all copy in No. 1 starting with, "cut out the coupon" to "fill in your own dramalog," and add to the foregoing.

28 PRIZES EVERY DAY

$15 in Cash — 20 Pairs Warner Bros. Tickets

Rules for Dramalogs are simple. They must not exceed ten words. They may be written in the coupon above or upon any piece of plain paper. Originality is expected. You don't have to quote the exact conversation of the stars in the movie! You don't have to see the show. Any reader of the New York Courier, with the exception of employees of the Courier and Warner Bros. Theatres, may compete.

No one contestant may win more than $10. in prizes nor more than three pairs of tickets.

FIRST PRIZE	**$5**
SECOND PRIZE	**$3**
THIRD PRIZE	**$2**
FIVE PRIZES of	**$1**

And 20 Prizes of TWO GUEST TICKETS to witness "42nd Street" at the Strand Theatre next week.

ANOTHER DRAMALOG TOMORROW. NEW YORK COURIER.

Illustrations available in one piece. Order Cut No. 22 Cut 40c Mat 20c

SPECIAL MUSIC EXPLOITATION

THE SONG HITS THE NATION IS HUMMING

Here they are!

"YOUNG AND HEALTHY"

"YOU'RE GETTING TO BE A HABIT WITH ME"

"SHUFFLE OFF TO BUFFALO"

'FORTY SECOND STREET'

by

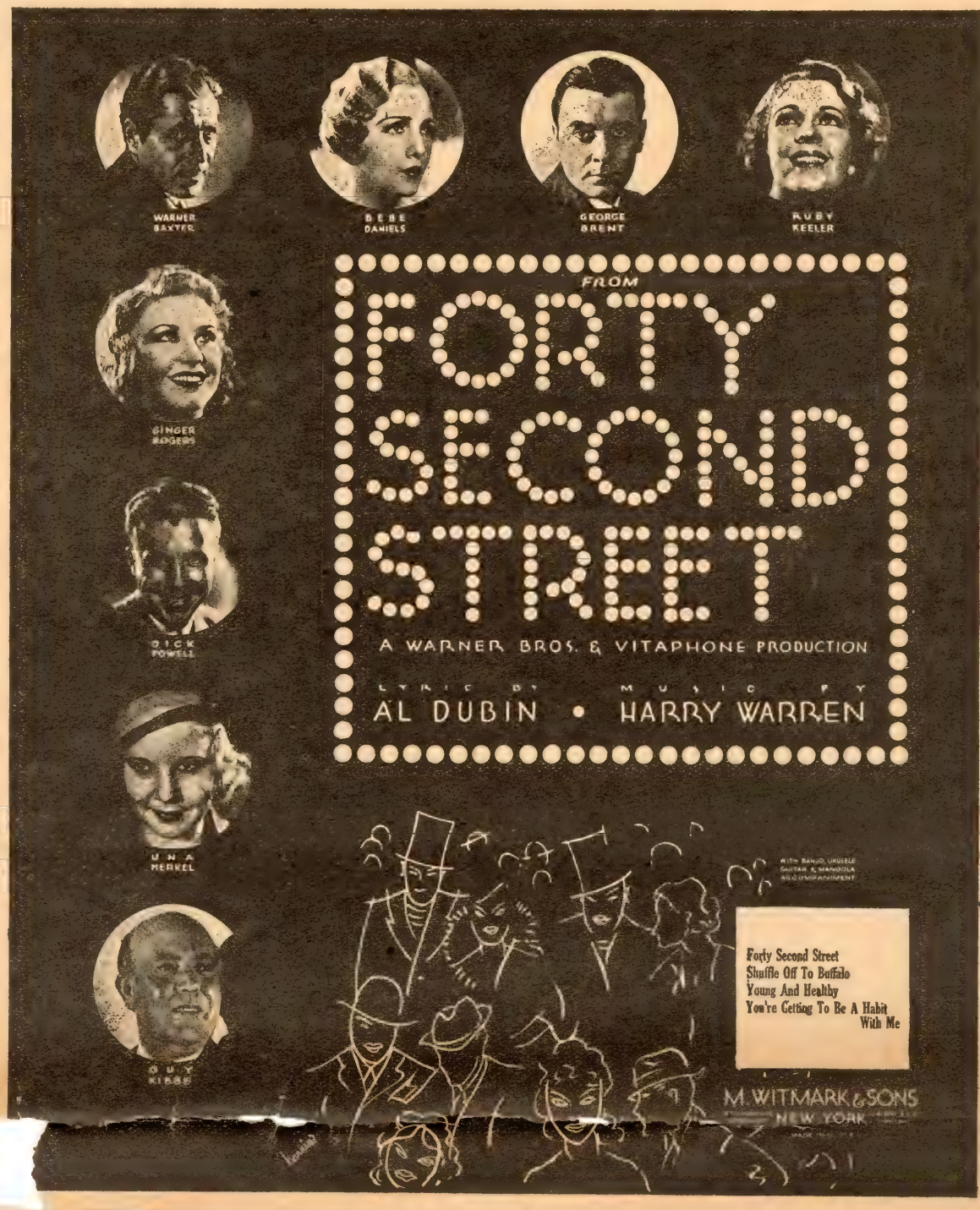
Al Dubin

and

Harry Warren

published by

M. WITMARK & SONS
1657 Broadway
New York



TITLE PAGE

"42nd STREET" SONG HITS

published by
M. WITMARK & SONS

Home Office:
1657 B'way, New York

WITMARK BRANCHES

Art Schwartz,
6425 Hollywood Blvd.,
Hollywood, Calif.

Bobby Mellin,
54 W. Randolph St.,
Chicago, Ill.

Elmer McDonald.
3809 Page Blvd.,
St. Louis Mo.

Merrell Schwartz
1208 Central Parkway,
Cincinnati, Ohio.

The entire Witmark organization are on their toes, anxious to cooperate with you in the biggest kind of way.

Here is a lineup of song hits that mean a box-office lineup for you!

Recording Companies Are Behind These Sensational Hits in a Big Way

Brunswick

Here is the most sensational combination in the history of recording

GUY LOMBARDO *and his* ROYAL CANADIANS *with* BING CROSBY

Vocal Accompaniment

No. 6472 ..... "Young and Healthy" and "You're Getting To Be a Habit With Me"

HAL KEMP & ORCHESTRA

No. 6471 ..... "Shuffle Off To Buffalo" with vocal refrain; "Forty Second Street" " " "

Popular Priced Recordings
Chain Store Tie-ups

All of the Hit Numbers from "42nd Street" have been recorded by all the foremost popular priced recorders, whose product sells at .25c at all chain department stores.

Exhibitors should take every advantage of the wonderful tieup possibilities with these chain stores. Not only can you induce the record department of these stores to feature the "42nd Street" recordings throughout the establishment, but you can secure exclusive tieup window displays as well. Place every bit of pictorial and cooperative display material you can assemble, such as stills, poster cutouts, standees, hand-lettered showcards, etc., at the disposal of the record department and window trimmer.

Victor

FRED WARING *and his* PENNSYLVANIANS

Vocal Refrain by Tom Waring

"Young and Healthy"
"You're Getting To Be a Habit With Me"

No. 24214

Additional VICTOR *recordings of "42nd Street" hit numbers are scheduled for early release, catalogue details of which are not available as we go to press.*

Columbia

BEN SELVIN and his orchestra

"Young and Healthy"
"You're Getting To Be a Habit With Me"

No. 2731D

"Shuffle Off To Buffalo"
"Forty Second Street"

No. not available, going to press.

RECORD DEALER CO-OPERATION

The recorders of these "42nd Street" hit numbers have placed their entire organization back of a tremendous exploitation campaign to insure cooperation between exhibitors and dealers. Each major company has gotten out special accessories on the recordings listed above. Brunswick in particular are getting behind their dealer organization and branches and the Brunswick dealers in your situation are anticipating your personal contact with them. The special Exploitation Record which features the Brunswick recordings should figure importantly in your tieup plans.

In all instances, you can depend upon tieup window displays and it is up to you to see that all Brunswick, Victor and Columbia record dealers in your city are supplied with suitable, attractive tieup window trim material such as stills, window cards, cutouts, etc.

TO HELP YOU KNOCK 'EM COLD

MUSIC ACCESSORIES TO MAKE YOUR TOWN "42ND STREET" CONSCIOUS!

These Aids Offered Gratis To Exhibitors

M. Witmark and Sons, publishers of "42nd Street" songs offer exhibitors gratuitously:

STREAMERS
TITLE PAGES
PROFESSIONAL COPIES
ORCHESTRATIONS

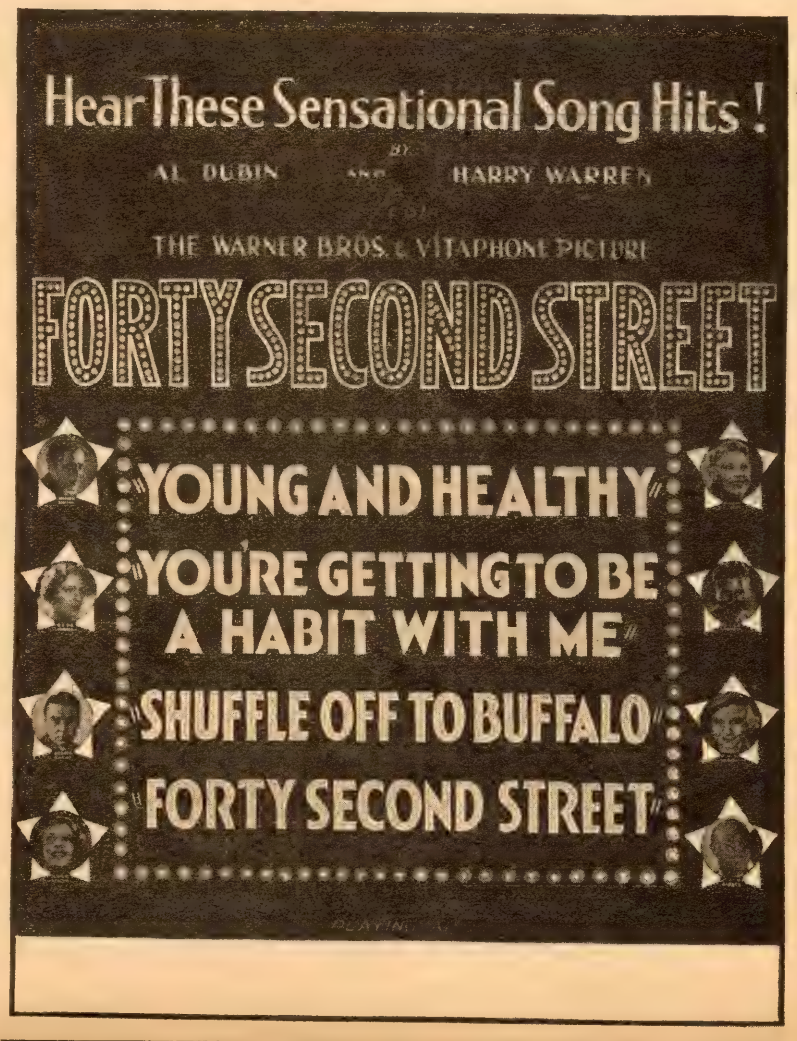
For organist and theatre orchestra for the exploitation of "42nd Street" before coming of the picture.

Title pages and *streamers* will be sup plied in reasonable quantities to exhibitors for lobby display purposes. All Witmark music dealers have been supplied with these accessories for their own tieup display purposes. Contact your music dealers the moment your "42nd Street" booking is set. The highest type of effective cooperation awaits you in every instance.

All leading radio broadcasting orchestras have been supplied with ORCHESTRATIONS. Check with your local stations immediately and if your situation has not been covered, notify your nearest Witmark branch or the Witmark home office at once.

POSTERIZE YOUR CITY WITH THIS COLORFUL DISPLAY

Save Time and Expense by Ordering Direct



This brilliant poster is made of heavy 70 pt. cardboard stock, size 20 x [illegible] colors in screen stencil paint process, easel back, four-color combination, photo star heads attached. Price 50 cents. Order direct from

S. A. SERWER
Dept. of Publicity, M. Witmark & Sons
321 West 44th St., New York, N. Y.

HERE IS YOUR ACE EXPLOITATION FEATURE
SPECIAL BALLYHOO RECORD

A TRAFFIC STOPPING FEATURE for amplification system to play to street at theatre and Brunswick dealer stores. Play in lobby or mezzanine in advance of picture opening on regular phonograph instrument. Use in connection with local radio station tieups.

THIS EXPLOITATION RECORD can be played on any phonographic or non-sync device. ***On both sides a high powered sales talk on the picture, the stars, and the musical numbers is given in a straight-from the shoulder manner.*** Parts of the original Brunswick recordings are interpolated. On one, Guy Lombardo and His Royal Canadians play "Your Getting To Be A Habit With Me" and "Young and Healthy." With the latter Bing Crosby renders the vocal refrain. On the reverse side the musical numbers interpolated are "Shuffle Along To Buffalo" and "Forty-Second Street" by Hal Kemp and His Orchestra, also Brunswick recordings.

Price of This Unequalled Exploitation Aid. .75c Each.—*Order these Exploitation Records direct from* S. A. SERW*ER Publicity Dept.*, WITMARK & SONS, 321 West 44th Street, NEW YORK.

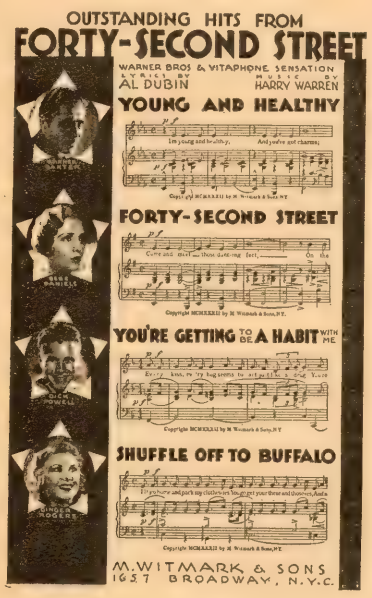
'42nd STREET' SONG STREAMER

This Three-Color Streamer Available FREE

Order direct from
S. A. SERWER
Publicity Dept.
M. WITMARK & SONS
321 West 44 St., N.Y.C.

Clever Exploitation Post Card

Regulation size postal, black and white, that is a tried and proved effective exploitation bet. May be used for patrons to mail to friends from lobby of theatre—for your regular mailing list—for hotels to mail to list of guests—or for music dealers to send to patrons.



BACK OF CARD

PRICE TO EXHIBITORS
$2.50 Per Thousand, Postage Prepaid
Order direct from
S. A. SERWER
Dept. of Publicity
M. WITMARK & SONS, 321 West 44th Street, N. Y.

POST CARD

Stars galore and what
a score has "42nd STREET"
Action-drama-fun-suspense
A cast that's hard to beat
Warner Baxter-Bebe Daniels
Ginger Rogers too-Powell-
Brent-Merkel-Keeler-Just
to name a few-Take a tip
Don't let it slip-When
you see it billed-Of course
it's Warner Bros.-And what's
more you'll sure be thrilled.
Regards—

FRONT OF CARD

NOTE—Elsewhere in this campaign book you will find several publicity stories that tie in directly with the music angle.

Doubles Contest Based Upon Stars in "42nd Street"

(NOTE: SEE PUBLICITY STORIES NO. 1 TO NO. 6)

HERE is a publicity idea for an appropriate stage presentation in connection with the showing of "42nd Street." This idea can be used as a prologue to the picture on the opening performance or every performance during the run of the picture.

This plan also presents a thorough newspaper publicity tieup which has been tried and proven successful in one of the principal cities. The idea has not been overworked and should be easy to plant and carry out.

The plan involves the following:

1. Two week newspaper publicity campaign.
2. Radio station broadcast.
3. Free paid newspaper advertising.
4. Stage show routine.
5. Word-by-mouth publicity by candidates, their friends and families.

When first planning this presentation, select the livest newspaper in your town. In presenting the plan to the newspaper, it must be pointed out that it will be of equal interest to the readers of the newspaper, as well as to the motion picture fans.

The plan is to secure "doubles" of the stars appearing in "42nd Street." These doubles to appear in a revue similar to the famous Cocoanut Grove Revue at the Ambassador Hotel in Los Angeles, which is the famous rendezvous of all Hollywood film folk. The selection of the "doubles" to represent the stars is to be by a group of judges, such as a well-known photographer of your city, dancing instructor, dramatic critic (one from the newspaper cooperating in the contest) and yourself to represent the theatre. However, it is wise not to disclose the names of the judges until the final selections have been made and announced in the newspaper.

It is not necessary that a chosen candidate be talented. However, if you can pick people who also have some form of talent, such as dancers, singers or instrumentalists, it would greatly add to the general entertainment to be provided in this presentation. After making the tieup with the newspaper, proceed with the stories already written, making necessary changes to suit your local situation!

On the last day of your preliminary campaign have the newspaper run a strip of photographs of all the stars of "42nd Street" and state that on Monday the newspaper will begin to publish photographs of prospective candidates who have entered the "doubles" contest.

By this time the judges will have a pretty good idea as to the amount of material you may expect from the entries and begin to formulate plans for a revue.

RADIO STATION BROADCAST: Secure a stage band from your local radio station, giving the radio station the privilege of broadcasting the opening night program.

FREE NEWSPAPER ADVERTISING: If the radio station orchestra happens to be tied up with a good commercial program, permit the mention of the advertiser on the stage on the opening night, with the provision that the advertiser carry strong paid advertising copy in the newspaper, advertising "42nd Street" and playing at your theatre.

STAGE SHOW ROUTINE: Have the stage set in the atmosphere of a cabaret, opening with a dance routine by the chorus girls and the parade of the show girls, then have the stage band play a dance tune which brings on the "doubles" dancing in couples; have them dance to the front of the stage, the Master of Ceremonies or Band Leader announces their names, using the names of the "doubles" they represent (not their personal names) after which each couple take seats at tables. After the "doubles" have been introduced in this manner, have the Master of Ceremonies begin the entertainment by introducing the "doubles" who can entertain until 4 or 5 have done their turn; then another routine by the chorus girls and the show girls' parade with the "doubles" dancing in couples, at which time you bring in your screen the showing of "42nd Street."

Remember these salient points in planning the contest:—Do not have it run for more than 2 weeks in advance of the opening of the picture, inasmuch as contests that are drawn out lose interest.

In every story that you run pertaining to the doubles contest, tie in publicity about "42nd Street" opening at your theatre.

The people that you select to act as "doubles" for the story will be glad to lend their services without pay, inasmuch as there are many young men and women in every city who are anxious for the opportunity to get on the stage.

your 1st story

(Use with photos of Bebe Daniels and George Brent)

Strand Seeking Doubles Of Famous Movie Stars

Special Stage Show by Local Doubles of "42nd Street" Stars, Offers Chance to All.

HOW many times have you been told, "My dear you look exactly like Bebe Daniels"—or, have you heard, "My boy friend is a ringer for George Brent."

Perhaps your sister resembles Ginger Rogers.

Certainly you, or some of your friends bear a striking likeness to one of the movie stars in "42nd Street," Warner Bros. big musical comedy production which opens at the ..... Theatre on ..... for a run of .....

Cash in on it, or tell your friends how they can cash in on it. Turn the tables on your friends who have been amusing themselves at your expense by comparing you to your favorite movie stars. The Daily News in cooperation with the ..... Theatre is seeking "doubles" of famous movie stars, who appear in "42nd Street."

Beginning today, and continuing all this week, until Saturday, this newspaper will conduct an intensive search for persons who look like the male and female movie stars in "42nd Street." Each day during this week the Daily News will print 2 photographs of the luminary of moviedom. Today you will find pictures of Bebe Daniels and George Brent.

Look carefully at these pictures. If you believe you resemble either one, or if you have a friend who does, send a picture to the Daily News Doubles Contest Editor.

You need possess no stage experience, but for the chosen candidates there is an opportunity waiting to gain considerable stage experience in the "42nd Street Revue" which will be staged as a special presentation in conjunction with the showing of "42nd Street" at the ..... Theatre opening on .....

There will be 12 pictures printed—2 each day. Contestants will finally be selected as most nearly resembling the various stars by a group of competent judges. Do not apply in person. However, when you send your photograph to the Contest Editor, specify on the back of the photograph the star you resemble, give a brief and general description of yourself, your height, weight, color of hair, and eyes etc. Tomorrow and every day until the contest closes photographs of 2 stars will appear; watch for them and maybe you will find the star you resemble.

your 2nd story

(Used with photographs of Warner Baxter & Ginger Rogers.)

Don't Be Shy! Enter the News' Movie Stars' Doubles Contest

IF you are an impressionable young man and your girl has been telling you that you look like Warner Baxter, check up on her.

If you are a girl and the boy friend has been whispering softly how you remind him of Ginger Rogers, take a look at yourself.

Today you will find printed herewith photos of 2 more of the screen's movie stars who appear in "42nd Street." They are the second pair to be printed in the "Daily News 42nd Street Contest" which began yesterday and will continue for this entire week. The Daily News in conjunction with the ..... Theatre is seeking "doubles" for the movie stars appearing in Warner Bros. big musical comedy picture "42nd Street." The winners selected need have no stage experience, but an opportunity awaits them to gain valuable stage experience if they are chosen as "doubles" of the movie stars. They will be chosen to take part in the "42nd Street Revue," a stage presentation in conjunction with the showing of "42nd Street" which begins its run at the ..... Theatre for ..... days.

All you need do is send in your photograph to the "Daily News 42nd Street Doubles Contest" Editor. With it, specify the movie star you resemble and give a brief description of yourself, height, weight, color of hair and eyes. The contestants who most closely resemble the stars whose pictures will be printed from day to day, will be chosen by competent judges whose decision will be final. Do not apply in person. Any man, woman, boy or girl who are readers of this newspaper are eligible to enter their photographs.

So far we are seeking "doubles" for Bebe Daniels and George Brent in addition to Warner Baxter and Ginger Rogers. Watch tomorrow's News for the next two stars!

The judges will select 12 persons who most closely resemble the 12 stars in "42nd Street" and those chosen will appear in the "42nd Street Revue" in connection with the showing of "42nd Street" at the ..... Theatre .....

So, if you look like a movie star and yearn for a chance to get on the stage, get busy right now.

Don't apply in person and remember that owing to the vast number of pictures received, the Daily News cannot undertake to return the photographs of contestants, unless return postage and self address envelope is enclosed.

your 3rd story

(Use with photos of Ruby Keeler and Dick Powell)

Local Doubles Wanted of Dick Powell-Ruby Keeler

Chance to Land in Strand's "42nd Street" Revue Brings Out Many Close Doubles of Film Stars.

BEAUTY is not so rare after all!

This is the first lesson the judges of the "42nd Street Daily News Doubles Contest" have learned since the first announcement of the unique contest on Monday. Since that time the office of the Contest Editor has been deluged with pictures of this city's most beautiful girls whose friends tell them they are dead ringers for Bebe Daniels, Ginger Rogers and Ruby Keeler; and young men who have reason to believe that their features are modelled along the lines of those of George Brent, Warner Baxter and Dick Powell.

On Monday the Daily News began publishing 2 photographs daily, one of a male and one of a female movie star appearing in "42nd Street," Warner Bros. big musical comedy special which opens its engagement at the ..... Theatre on .....

The Daily News will continue to publish 2 photographs daily until Saturday of this week, when a total of 12 will have appeared.

In this way the Daily News, in cooperation with the ..... Theatre, seeks to find the 12 persons who most closely resemble the stars appearing in "42nd Street." For the 12 lucky candidates who have been chosen to represent the stars the opportunity is offered to take part in a stage show, the "42nd Street Revue" to be presented on the stage of the ..... Theatre in connection with the showing of "42nd Street."

All you need do to enter the contest is to send your photograph and specify the movie star you believe you resemble, with a brief description of yourself as to your height, weight, color, of hair and eyes, etc. These photographs should be sent to the "Movie Doubles Contest Editor" of the Daily News no later than Monday noon of next week. Do not apply in person to the theatre or office of this newspaper until you have been sent for by the judges.

Candidates need not necessarily have stage experience. However, if you are a tap dancer, singer or can pla an instrument, it may help in choosing you as one of the "doubles," although likeness of the respective movie star is the major requisite.

Today appear photographs of Ruby Keeler and Dick Powell. Maybe you resemble one of them. Take a good look at the photos and then a good look at your mirror, then get a photo, an envelope and a stamp, and you're in the contest!

Watch tomorrow's paper for the names of two more stars of "42nd Street" which "doubles" are wanted by the Strand.

(Continued on next page)

DOUBLES CONTEST (Continued)

your 4th story

(Use with photos of Una Merkel and Eddie Nugent)

Do You Resemble Una Merkel Or Look Like Eddie Nugent?

LOOK at the accompanying photographs of a pair of movie stars, then take a good long look at yourself in the mirror —now, what do you say? Yes?

Then here's your big chance for fame, and who knows, maybe fortune.

If you bear the resemblance to either of these two screen stars—Una Merkel or Eddie Nugent—don't overlook this bet. Get busy right away and get in the "Daily News 42nd Street Doubles Contest."

The Daily News in cooperation with the ..... Theatre is seeking 12 persons who look like 12 of the stars in "42nd Street," the big musical comedy special produced by Warner Bros. which is to open at the ..... Theatre on .....

Already photographs of George Brent, Bebe Daniels, Warner Baxter, Ginger Rogers, Ruby Keeler, and Dick Powell have appeared in previous issues of the Daily News. Today we print the pictures of Una Merkel and Eddie Nugent.

If you resemble any of the two stars pictured above, or any others during the series which have already appeared and the additional photographs of stars which will continue to be printed in the Daily News, send your photographs right now to the "Daily News 42nd Street Doubles Contest" Editor, together with a brief description of yourself. That is all you have to do.

If you are talented in some way; can sing, dance or play an instrument, it may help you to be selected as one of the "doubles." However, a close resemblance to the stars of "42nd Street" is of major importance.

your 5th story

(Use with photos of Guy Kibbee and Allen Jenkins)

Stage Girl Types Can Enter "42nd Street" Doubles Show

STEP up — you platinum blondes, redheads and brunettes! Here is your chance!

The judges of the "Daily News 42nd Street Doubles Contest" have received so many photographs of beautiful girls, that they have decided to extend the qualifications for entering the contest, and have put in a call for beautiful girls who are in some measure talented in dancing to join the chorus lineup in the "42nd Street Revue" to be staged in connection with the showing of the Warner Bros. musical comedy special which opens at the ..... Theatre on .....

Show girls are also wanted. The type of girls who are beautiful, have poise and know how to wear clothes.

For these two classifications it is not necessary to send in photographs; merely apply to the manager of the ..... Theatre on Monday for a try-out.

However, the quest for movie stars' "doubles" of the stars in "42nd Street" still continues and today the Daily News prints photographs of Guy Kibbee and Allen Jenkins. So here's a chance for the not too handsome man and the fat men, too.

Take a good look at these photographs, and if you resemble these stars, or know of a friend who bears a resemblance to either Guy Kibbee or Allen Jenkins, be sure to send in the photographs to the "Daily News 42nd Street Movie Stars Doubles Contest" Editor, no later than Monday noon of next week.

your 6th story

(Use with photos of Ned Sparks and George E. Stone)

Last Call for Star Doubles To Enter Strand Contest

SINCE last Monday the Daily News has printed a series of photographs of the big stars in Warner Bros. great musical comedy special "42nd Street" which will open an engagement at the ..... Theatre on ..... They are Bebe Daniels, George Brent, Warner Baxter, Ginger Rogers, Ruby Keeler, Dick Powell, Guy Kibbee, Allen Jenkins, Una Merkel and Eddie Nugent. The last two stars for which doubles are wanted, are Ned Sparks and George E. Stone.

Surely someone in this city resembles these two popular screen favorites.

Do not delay. Send in your photographs at once to the "Daily News 42nd Street Movie Stars' Doubles Contest" Editor. The contest closes Monday noon. After Monday noon no addtional candidates will be accepted.

Remember there is the added opportunity for beautiful girls who can dance, to join the chorus of the "42nd Street Revue" and for show girls, too.

Watch Monday's Daily News when photos of local "doubles" will be published. Will you be among them?

COLORTONE EFFECT

Make your screen presentation artistic and colorful with the atmospheric effect, elaborately colored, beautifully created.

4x5—Colored positive only.....$2.00
—Set (positive and negative) 3.00
3¼x4—Colored positive only.. 1.50
—Set (positive and negative) 2.25

Order by Number N520

NATIONAL STUDIOS, Inc.
226 W. 56th Street, New York, N.Y.

Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

SCENIC FLOAT, A SENSATIONAL STREET BALLYHOO

AN effective, traffic stopping street ballyhoo is pictured above that not only sells the spectacular, picturesque and melodious character of "42nd Street" as an attraction but the grand array of box-office personalities as well. This eye-feasting unit is simple to construct. Scaled according to the size of the truck engaged, your scenic artist can build out of wall or compo board the design in duplicate as shown here, two units to be braced on sides of truck.

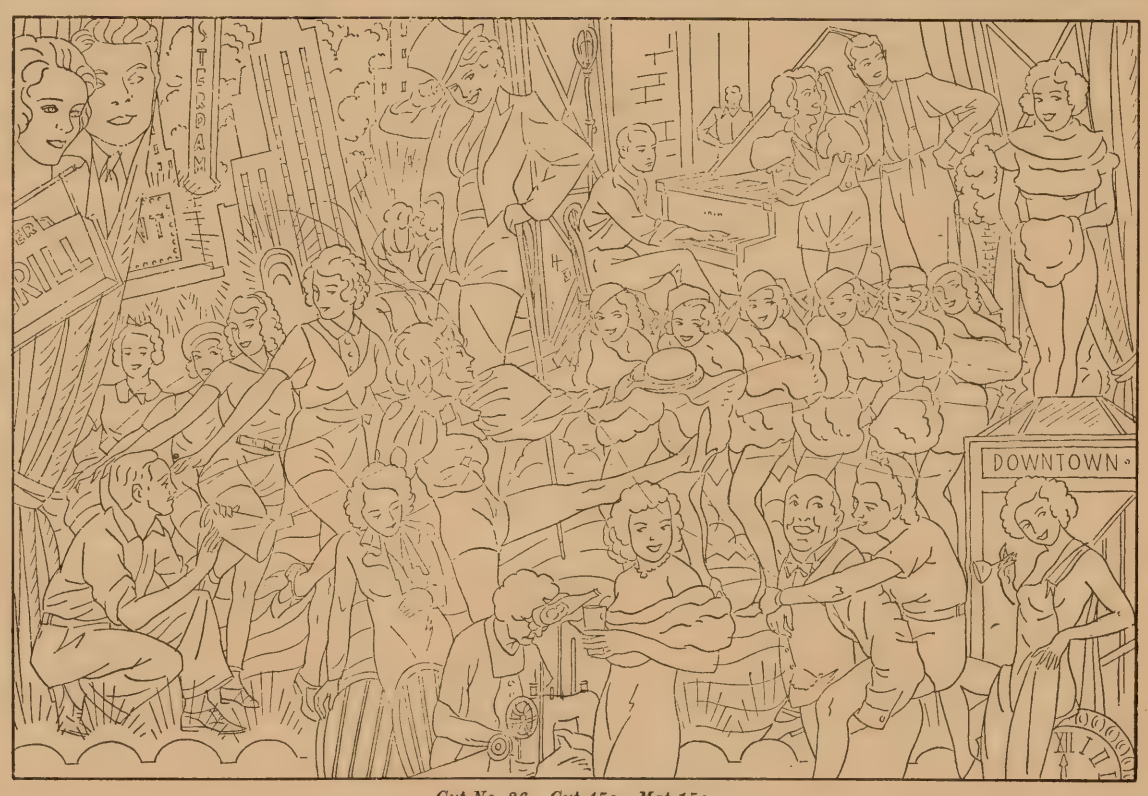
These side pieces overlap banners stretched around truck as indicated in sketch. Two or more girls in nifty costume throwing out [illegible] promoted locally will add to the effectiveness of bally. In sketch, one girl is shown so that you may visualize the simple construction problem involved. Some musical bally feature should be incorporated which is concealed from view. An amplification outfit hooked up to phonograph instrument or turn-table and playing the recorded "42nd Street Numbers" is the ideal unit to employ.

By all means bring the Special Exploitation Record supplied by M. Witmark & Sons into play. This not only sells the musical features but gives a strong ballyhoo sales talk on picture as well. If an amplification unit is not available in your situation, a piano and player or a trio [illegible] of musicians can be successfu[illegible] bally fea[illegible] much the better.

Hidden Puzzle for Newspaper Use

You know by now how popular with newspaper editors, this type of puzzle is. In it, the head of the stage director of "42nd Street" has been cleverly concealed. Give this mat to your newspaper and ask them to run it. You can also use it for a throwaway.

Find the "42nd Street" Stage Director



Cut No. 26 Cut 45c Mat 15c

Somewhere amid the 150 beautiful chorus girls in "42nd Street," is hidden the head of Warner Baxter, who plays the role of stage director in this sensational Warner Bros. hit, which comes to the ..... Theatre ..... next. The girls are anxious to go ahead with their rehearsal. Can you find Warner Baxter for them?

Newspaper Contest Challenges Fans' Knowledge of Players

The following unusual contest will interest every fan in town because it is a challenge to their professed familiarity with the lives and activities of the film players.

Ten questionnaires, of ten questions each, referring to ten of the stars in "42nd Street," are printed in the cooperating newspaper, two-a-day, covering the five days of the campaign.

Guest tickets are awarded daily, to the ten persons sending in the most nearly correct answers. Their names and addresses are also given in the paper. At the end of the contest grand prizes are presented to the five persons who have mailed in the largest number of right answers to the one hundred questions that have been propounded during the period.

The ten questionnaires (with answers for your use) are given below, following suggestions for publicity stories.

(First Publicity Story)

How Well Do You Know Your Film Favorites?

Fine Prizes and Tickets to "42nd Street" for Fans Most Familiar With Pedigrees of 10 Big in Strand's Brilliant Musical Hit

In connection with "42nd Street," the sensational Warner Bros. screen show-within-a-show, which opens at the Strand Theatre next .... Manager .... and the Editor of this paper, are presenting a contest open to every fan in town. It is a challenge to the knowledge of the movie-goers, regarding the lives and activities of the stars.

The "42nd Street" contest, which begins today, will continue for five days. Each day two questionnaires of ten questions each—referring to stars in "42nd Street"—will be published. Contestants will tear out the coupon, fill in the answers, and at once mail the results to the "42nd Street" Editor at the Strand Theatre. Answers must be mailed by ten o'clock on the morning following the appearance of the questionnaire. Daily awards of pairs of guest tickets, will be made to the ten persons who send in the best answers.

At the end of the contest grand prizes (list them here) will be given [illegible] day. Get at them right away. Names of those who win the complimentary tickets will be published daily:

FIRST DAY

WHAT DO YOU KNOW ABOUT BEBE DANIELS?

(*Do not publish these answers*)

1. WHERE WAS SHE BORN?
   Ans.—Dallas, Texas.
2. WERE HER PARENTS THEATRICAL PEOPLE?
   Ans.—Yes.
3. WHAT SCREEN STAR IS HER HUSBAND?
   Ans.—Ben Lyon.
4. HAVE THE COUPLE ANY CHILDREN?
   Ans.—One daughter.
5. WHAT IS MISS DANIELS' HEIGHT?
   Ans.—5 feet 3 inches.
6. WHAT IS HER WEIGHT?
   Ans.—112 pounds.
7. WHAT COLOR IS HER HAIR?
   Ans.—Black.
8. WHAT COLOR EYES HAS SHE?
   Ans.—Brown.
9. IN WHAT ED. G. ROBINSON FILM DID SHE LATELY APPEAR?
   Ans.—"Silver Dollar."
10. NAME TWO OF HER BIG SCREEN HITS.
    Ans.—"Dixiana," "Rio Rita," "Maltese Falcon," "The Honor of the Family."

WHAT DO YOU KNOW ABOUT GEORGE BRENT?

1. WHERE WAS HE BORN?
   Ans.—Ireland.
2. HOW OLD IS HE?
   Ans.—29.
3. HOW TALL IS HE?
   Ans.—6 feet.
4. WHAT IS HIS WEIGHT?
   Ans.—165 pounds.
6. WHAT COLOR IS HIS HAIR?
   Ans.—Black.
7. WHAT COLOR ARE HIS EYES?
   Ans.—Grey.
8. IN WHAT FAMOUS NEW YORK STAGE HIT DID HE TOUR THE U. S.?
   Ans.—"Abie's Irish Rose."
9. NAME THREE OF HIS PICTURES.
   Ans.—"The Crash," "They Call It Sin," "The Purchase Price," "Week End Marriage," "Miss Pinkerton."
10. NAME THREE FAMOUS SCREEN STARS FOR WHOM HE HAS BEEN LEADING MAN.
    Ans.—Joan Blondell, Ruth Chatterton, Loretta Young, Barbara Stanwyck.

Get your answers off by ten A. M. tomorrow, and be all set for the next list, in tomorrow's (name of paper). This will be a hot contest.

Don't let that pal of yours beat you to it. You know your Hollywood—and here's your chance to prove it. Get on the "42nd Street" Special!

Sign over Entrance

A pictorial array of beautiful girls taken from the production stills and executed by your lobby artist beneath which the following caption is given will tend to further sell "42nd Street" in a big way.

"THROUGH THESE PORTALS YOU PASS TO THE 200 MOST BEAUTIFUL SHOW GIRLS IN ALL THE WORLD."

(Second Publicity Story)

Local Movie Fans Quick to Enter '42nd Street' Contest

Hundreds of Answers Swamp Strand Theatre, Wide Awake Movie Fans Win Contest Tickets To Coming "42nd Street" Sensation

THE "42nd Street" star contest promises to be the biggest thing of the kind ever inaugurated by the Strand and the (name of paper.) Letters by the hundreds are pouring in, and postman (name of local postman) threatens to apply for help unless the deluge lets down.

If you're not already in the race, begin today. You are eligible for guest tickets. If you get yesterday's (name of paper) you may still compete for one of the grand prizes (list them here) which will be awarded at the end of the campaign, to the five persons, sending in the biggest proportion of okay answers to the one hundred questions.

Those who received braces of guest tickets to "42nd Street" are (names and addresses here). Here are today's questionnaires. Get going. Is your pencil sharp? How is your movie memory? Swell? Good! Go to it!

SECOND DAY

WHAT DO YOU KNOW ABOUT UNA MERKEL?

1. WHERE WAS SHE BORN?
   Ans—Covington, Ky.
2. WHERE DID SHE ATTEND FINISHING SCHOOL?
   Philadelphia, Pa.
3. NAME ONE OF HER STAGE SUCCESSES
   Ans.—"Pigs" and "Coquette."
4. WHAT PART DID SHE PLAY IN THE LINCOLN FILM?
   Ans.—Ann Rutledge.
5. WHAT IS HER HEIGHT?
   Ans.—Five feet five inches.
6. WHAT DOES SHE WEIGH?
   Ans.—108 pounds.
7. WHAT COLOR IS HER HAIR?
   Ans.—Blonde.
8. WHAT COLOR ARE HER EYES?
   Ans.—Blue.
9. NAME TWO SCREEN SUCCESSES.
   Ans.—"They Call It Sin," "Fame," "Daddy Long Legs," "Private Lives."
10. WHAT IS HER NEWEST FILM?
    Ans.—"42nd Street."

WHAT DO YOU KNOW ABOUT WARNER BAXTER?

1. WHERE WAS HE BORN?
   Ans.—Columbus, Ohio.
2. WHAT IS HIS HEIGHT?
   Ans.—5 feet 10¾ inches.
3. WHAT DOES HE WEIGH?
   Ans.—150 pounds.
4. WHAT COLOR ARE HIS EYES?
   Ans.—Brown.
5. HIS HAIR?
   Ans.—Brown.
6. WHAT ARE HIS FAVORITE SPORTS?
   Ans.—Swimming, tennis, hunting.
7. DID HE HAVE STAGE EXPERIENCE?
   Ans.—Yes.
8. NAME THREE OF HIS RECENT FILMS.
   Ans.—"Six Hours to Live," "Doctors' Wives," "In Old Arizona," "Their Mad Moment," "Daddy Long Legs," "Cisco Kid," "The Squaw Man."
9. WHAT CHANGE IN THE MOVIES BROUGHT HIM FAME?
   Ans.—Talking.
10. WHAT O. HENRY CHARACTER DID HE PORTRAY?
    Ans.—The Cisco Kid.

THIRD DAY

WHAT DO YOU KNOW ABOUT RUBY KEELER?

1. WHERE WAS SHE BORN?
   Ans.—Halifax, Nova Scotia.
2. HOW OLD IS SHE?
   Ans.—24.
3. WHAT FAMOUS STAGE AND SCREEN STAR IS HER HUSBAND?
   Ans.—Al Jolson.
4. IN WHAT NOTED NEW YORK NIGHT CLUB WAS SHE EMPLOYED?
   Ans.—Tex Guinan's El Fey.
5. WHAT WAS HER FIRST BIG STAGE HIT AS A DANCER?
   Ans.—Ziegfeld's "Whoopee."
6. HOW TALL IS SHE?
   Ans.—5 feet 4 inches.
7. WHAT COLOR ARE HER EYES?
   Ans.—Blue.
8. HER HAIR?
   Ans.—Brown.
9. WHAT DOES SHE WEIGH?
   Ans.—105 pounds.
10. WHAT IS HER NEWEST PICTURE?
    Ans.—"42nd Street."

WHAT DO YOU KNOW ABOUT ALLEN JENKINS?

1. WHERE WAS HE BORN?
   Ans.—New York City.
2. WHAT WAS HIS FIRST STAGE HIT?
   Ans.—"Secrets."
3. NAME THREE BROADWAY PLAYS IN WHICH HE WAS CAST.
   Ans. — "Rain," "What Price Glory," "The Front Page," "The Last Mile," "Five Star Final" and "Blessed Event."
4. WHAT THREE PICTURES HAS HE RECENTLY BEEN SEEN IN?
   Ans.—"Three on a Match," "Blessed Event," "I Am a Fugitive," "Employees' Entrance," "Lawyer Man," "Hard to Handle," "Blondie Johnson."
5. WHAT TYPE OF CHARACTER DOES HE PLAY?
   Ans.—Hard Guy.
6. HOW OLD IS HE?
   Ans.—33.
7. IN WHICH ROLE HAVE YOU LIKED HIM BEST?
   Ans.—Any of above pictures.
8. WHAT IS HIS LATEST PICTURE?
   Ans.—"42nd Street."
9. WERE HIS PARENTS THEATRICAL PEOPLE?
   Ans.—Yes.
10. WILL HE GROW IN FAVOR IN YOUR OPINION?
    Ans.—Either yes or no.

FOURTH DAY

WHAT DO YOU KNOW ABOUT DICK POWELL?

1. WHERE WAS HE BORN?
   Ans.—Little Rock, Ark.
2. IN WHAT MILITARY ORGANIZATION DID HE SERVE?
   Ans.—National Guard.
3. WHERE DID HE SING AND DIRECT HIS OWN ORCHESTRA?
   Ans.—Pittsburgh.
4. WHAT IS HIS HEIGHT?
   Ans.—5 feet 10 inches.
5. WHAT DOES HE WEIGH?
   Ans.—160 Pounds.
6. WHAT COLOR ARE HIS EYES?
   Ans.—Blue.
7. HIS HAIR?
   Ans.—Brown.
8. WHAT ARE TWO OF HIS SPECIALTIES?
   Ans.—Dancing and singing.
9. IN WHAT FILMS HAS HE RECENTLY APPEARED?
   Ans.—"Blessed Event," "Too Busy to Work," "The King's Vacation."
10. WHAT IS HIS LATEST PICTURE?
    Ans.—"42nd Street."

WHAT DO YOU KNOW ABOUT GINGER ROGERS?

1. WHERE WAS SHE BORN?
   Ans.—Independence, Missouri.
2. HER STAGE CAREER BEGAN WHEN SHE WON WHAT SORT OF A CONTEST IN TEXAS? TEXAS?
   Ans.—"Charleston" dancing.
3. WHAT WAS HER FIRST STAGE PLAY?
   Ans.—"Top Speed."
4. WHAT IS HER HEIGHT?
   Ans.—5 feet 5 inches.
5. WHAT DOES SHE WEIGH?
   Ans.—115 pounds.
6. WHAT COLOR ARE HER EYES?
   Ans.—Brown.
7. HER HAIR?
   Ans.—Brown.
8. WHAT WAS HER FIRST PICTURE?
   Ans.—"Young Man of Manhattan."
9. NAME TWO OF HER MORE RECENT PICTURES.
   Ans.—"You Said a Mouthful," "The Tenderfoot," "The Sap from Syracuse," "Honor Among Lovers."
10. WHAT IS HER LATEST SCREEN SUCCESS?
    Ans.—"42nd Street."

FIFTH DAY

WHAT DO YOU KNOW ABOUT GEORGE E. STONE?

1. WHERE WAS HE BORN?
   Ans.—Lodz, Poland.
2. HOW TALL IS HE?
   Ans.—5 feet 3½ inches.
3. WHAT DOES HE WEIGH?
   Ans.—110 pounds.
4. WHAT COLOR ARE HIS EYES?
   Ans.—Brown.
5. HIS HAIR?
   Ans.—Brown.
6. IN WHAT SHUBERT PRODUCTION DID HE APPEAR FOR TWO-AND-ONE-HALF YEARS?
   Ans.—"Artists and Models."
7. WHAT ARE TWO OF HIS PICTURES?
   Ans.—"Weary River," "Taxi," "Little Caesar," "Five Star Final."
8. WHAT TYPE OF CHARACTER DOES HE PORTRAY?
   Ans.—Heavies.
9. WHAT ARE HIS FAVORITE SPORTS?
   Ans.—Golf, Squash, Tennis.
10. IN WHAT PICTURE IS HIS LATEST AND BEST WORK?
    Ans.—"42nd Street."

WHAT DO YOU KNOW ABOUT GUY KIBBEE?

1. WHERE WAS HE BORN?
   Ans.—El Paso, Texas.
2. WHERE DID HE GET HIS TRAINING?
   Ans.—In stock.
3. DID STAGE RECOGNITION COME EARLY?
   Ans.—No.
4. WHAT WAS HIS FIRST BIG STAGE TRIUMPH?
   Ans.—"The Torch Song."
5. WHAT WAS HIS FIRST PICTURE?
   Ans.—"Man of the World."
6. WHAT ARE THREE OTHER FILMS HE HAS APPEARED IN?
   Ans.—Central Park," "Crooner," "The Dark Horse," "Taxi," "So Big," "The Strange Love of Mollie Louvain,"
7. WHAT COLOR ARE HIS EYES?
   Ans.—Blue.
8. WHAT COLOR *WAS* HIS HAIR?
   Ans.—Sandy.
9. WHAT IS HIS HEIGHT?
   Ans.—5 feet 7 inches.
10. WHAT IS HIS LATEST PICTURE?
    Ans.—"42nd Street."

SMASH WINDOW DISPLAYS WITH LOCAL HABERDASHERS

Here's a chance to grab off smash displays in leading merchants' windows and attract a lot of attention to your show.

A national shirt manufacturer, who is turning out a Dick Powell shirt, has made arrangements for window displays in over 12,000 stores throughout the United States. These displays will consist of cutouts, beautiful colored enlargements of Dick Powell, and numerous stills from the picture, together with theatre announcement.

Each dealer will be supplied with all the necessary accessories except stills from the picture. These you can supply the dealer, when he contacts you.

All you need do is to send your playdate as soon as set to the manufacturer, whose name and address is listed below. He will immediately get in touch with the dealers in your city and arrange for the display, at the same time notifying you of the dealers in your city who will have the displays.

If you should desire any additional display materials, get in touch with the manufacturer. He will be glad to co-operate with you in anything you may ask him to do.

If you shouldn't have time enough to communicate with the manufacturer after setting your playdate, then, we suggest you visit your haberdasher, and speak to him about the Dick Powell Shirt display.

This tie-up has already been used on "King's Vacation," but it is strongly advised that you repeat it on "42nd Street", in which Dick Powell plays an exceptionally important role.

Send your play date to

MR. A. PORTUGAL,
Care of F. Jacobson & Sons,
1115 Broadway, N. Y. C.

This is how the Dick Powell shirt display looks. Note the sign in the center advertising "42nd Street" as well as your theatre's showing. In addition to the elaborate display of the varied colored Dick Powell Shirts, many stills from "42nd Street" are used arousing interest in the picture. Get this display for your theatre. It's sure to attract loads of attention.

COLORED ENLARGEMENT

COLORED ENLARGEMENT: for window display. Size 17 by 22 inches in brilliant colors. It would also make a very fine display for your lobby.

MIDGET CUT-OUT

CUT-OUT

for counter display. In full color with easel backing.

In contacting your local dealer, be sure to arrange to get mention of your playdate on this cut-out.

●

NEWSPAPER ADS

Dealers are being supplied with two column mats of Dick Powell for use in newspaper ads. You should be able to get a big plug in the dealer ads for your theatre.

BIZARRE COSTUME CONTEST

There are two effective versions of this stunt, one of which is doubly so in situations where it is possible to use the presentation idea. The straight newspaper "Bizarre Costume Contest" is outlined first. Announce through your cooperating newspaper that prizes will be awarded the best and most original designs of "Bizarre Costumes" such as would lend themselves appropriately to a musical production of the magnitude of "42nd Street." The initial publicity story furnished here explains the conduct of the contest in detail.

Here is your first day announcement.

Prizes For Bizarre Costumes To Rival '42nd Street' Creations

Strand-News Designing Contest Open To All Who Have Original Ideas

IT is easy to appreciate the fact that costume designers on movie lots have to scratch their heads pretty hard in order to originate novel and "bizarre" costumes to meet the demands of a public who have been taught to expect the last word in unique wardrobes. This fact especially applied to the designers of the unusual costumes seen in Warner Bros.' tremendous musical production, "42nd Street," which comes to the Strand Theatre at (insert date). The costumes in this particular production spell the last word in "bizarre" effects. In cooperating with the Strand Theatre, we are going to give our readers the chance to test their ability in the field of costume designing. We invite our readers to submit their idea of a truly "bizarre" costume, appropriate for a production such as "42nd Street." One of the costumes used in this production is illustrated here, but we do not want contestants to copy this or even design along similar lines, unless, perhaps, they have some improvement to offer that reflects genuine originality. The following prizes are offered daily, starting tomorrow for the most original and "bizarre" costume design submitted. (List prizes here).

In addition to the grand prizes offered above, daily prizes of two tickets each to witness "42nd Street" at the Strand Theatre will be awarded the ten best designs submitted each day. The grand prizes will be awarded at the end of contest period after all designs are in the hands of the judges.

No. 1

No. 2

Submit your sketches in ink, colored with crayon or water color. If you do not color your sketch, be sure to designate the color scheme and materials to be used. We feel certain that Akron can furnish its quota of men, women and children capable of designing the type of "bizarre" costume which would find acceptance from the movie producer. So get busy every one of you and get your design to the "42nd Street Costume Contest Editor" before midnight (insert date).

FOR YOUR SECOND AND SUCCEEDING DAY STORIES

Repeat the contest offer, use illustration No. 2 above and list the prizes, together with suitable art from the production. After the second day one or two of the best designs submitted should be published with story, together with names of those submitting same. Arrange to place in a prominent location in your lobby a large display board upon which the best of these designs, as they arrive, can be posted.

Illustrations in this stunt available on one mat

Cut No. 29 Cut 30c Mat 10c

INTRIGUING TEASERS

Two styles of copy are furnished here particularly adaptable for an intensive billing campaign in which snipe posters, window and tack cards can be brought into play. The same messages can be used on throwaways and also for 'scatter' ads in newspapers. Don't make mention of theatre as you thereby destroy the teaser angle. If this campaign is instituted far enough in advance it will create plenty of comment and speculation.

BUCK UP
Dont Let the Grass
Grow In Our Streets.
GET THAT
"42nd STREET"
SPIRIT

WE'RE GOING TO NEED
MORE TRAFFIC COPS
FOR AKRON IS GOING
TO HAVE ITS OWN
"42nd STREET"

BIZARRE COSTUME PRESENTATION STUNT

The following variation of the costume design idea is one where the contestants actually make a costume which they are to wear on the stage at a stipulated time when prizes will be awarded. The prizes should be sufficiently valuable to attract a maximum number of entrants. Under this plan, you should have no difficulty in tieing in with leading merchants for some of the prizes, such as gowns, millinery, shoes, luggage, toilet preparations, etc. The theatre should offer the cash prizes. Of course, announce this contest thru your newspaper, together with art tieing in the "bizarre" costume idea. The contest should also be announced on the screen, throw-aways, mailing lists, etc. To make the contest click even more effectively, arrange to have some prominent artist, gown designer and the art director of your newspaper to act as judges and award the prizes on the stage.

If it is not feasible to put on a stage presentation, you can put over a great ballyhoo by holding the contest in the lobby of your theatre. Have the girls appear at a certain time attired in their costumes and parade around the lobby for the edification of th public before the judges make the awards. Arrange to have a news photographer on hand.

CURRENT NEWSPAPER CONTEST FOR SUSTAINED FAN INTEREST

The publicity story furnished here is self explanatory and outlines the basis for a highly diverting "Name The Star" newspaper contest, that will tend to keep interest alive during run of "42nd Street."

To make a decision and vote intelligently, contestants must of necessity see the show. The prizes offered are of course sufficient incentive for them to do so. With the announcement story a layout of the principal members of cast should be run. To get the stunt across in a big way it would even prove a good investment to make up a series of thumb nail cuts of at least five or six of the stars and break up the story with insertions of same. For second day and succeeding day's stories, you have merely to repeat the offer and add some comment relative to the tremendous interest contest is arousing. Do not state that any certain star is leading in popularity but say that at least five are running close for first honors. This tends to awaken renewed interest in those who have to date failed to participate.

Here is your initial newspaper contest story.

Fans Hard-Pressed To Pick Picture's Star

Now that Warner Bros.' epic of back stage life is actually on the screen at the ..... Theatre, the question arises as to who is really the star of "42nd Street."

It is billed as an all star picture with eleven names in the list of stars, headed by those of Warner Baxter and Bebe Daniels. But there are other names that shine as brightly and perhaps, if you have a particular favorite, brighter.

It is reported that the studio executives had a hard time deciding which names would head the list, and the order in which they should be billed. This is said to have caused not a little controversy. But studio billings and public opinion do not always agree. There is such a thing as contracts calling for preference that executives must obey.

It's up to the public ultimately to choose its own favorite. Following is a list of the stars given. Which do YOU think is the most important in the cast?

Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins and George E. Stone. Truly a formidable list from which to make a choice.

Everyone is invited to CAST THEIR VOTE for the "42nd Street" player to whom they think should go the stellar billing. In a statement of not over 50 words state your reason for voting the way you do. At end of contest period which ends ..... all votes will be counted and the winning star announced.

The following cash prizes will be awarded the voters who give the best reason for making their choice.

First prize $5.00; second prize $3.00; third and fourth prizes $1.00 each. In addition a pair of guest tickets will be awarded the ten next best answers to witness the Strand's next attraction.

Here is your voting coupon. When you have witnessed the Strand presentation of "42nd Street" and made your decision, fill out and mail or bring to "42nd Street Star Contest Editor" the News, on or before midnight .....

VOTING COUPON

"42nd Street" Star Picking Contest

The undersigned selects from the cast of "42nd Street," the one who in his (her) estimation should be designated as STAR. Bebe Daniels, Warner Baxter, George Brent, Ruby Keeler, Ginger Rogers, Guy Kibbee, Una Merkel, Dick Powell, Allen Jenkins and Geo. E. Stone.

MY CHOICE IS .....

MY REASON IS .....

.....

.....

NAME .....

ADDRESS .....

Tie-Up Stills for Window Displays

There are numerous stills on the picture that have a definite tieup value for cooperative window displays with merchants and shops of various types. In all instances suitable copy tieing in picture and theatre engagement should be incorporated in display.

The following stills are listed under the classification of merchant or product with which they tie in.

ELECTRICAL APPLIANCES — Still No. FS-48.

DRUG STORES—Still No. F.S.-72 and 81 show the need for first aid supplies.

SMOKE SHOPS — Stills No. F.S.-47 and 51 show Chesterfield Cigarette package to advantage.

WHITE ROCK—Stills No. F.S.-76 and 77 show this product with label plainly evident.

HOSIERY — Stills No. F.S.-96; 209; 286; 291; and 293 show hosiery modeled on the limbs of shapely chorines.

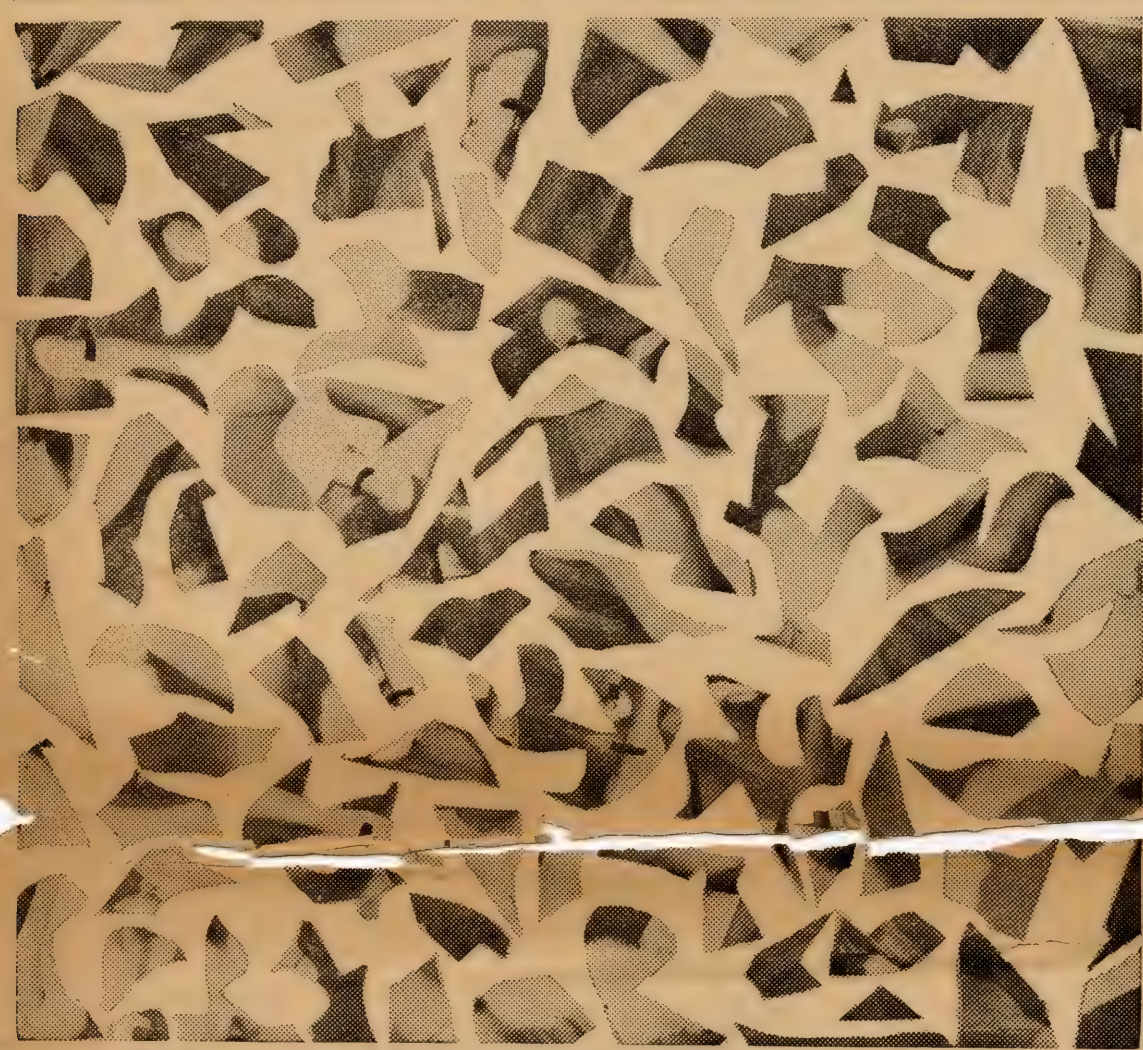
LIP ROUGE—Still No. F.S.213 from a comedy angle shows the advantage of the so termed 'kiss-proof' type of rouge.

STATIONERS—Still No. F.S.-274 offers a corking comedy angle for dealers in stationery and writing material desk-pads, etc.

FURRIERS—Still Nos. F.S.298 and 299 also Nos. F.S. Pub. A.-210; 211; 212; 213 and 215 compose the most attractive array of fur modeling photographs combined with novel posing that ever greeted the eye of the 'window shoppers.' This should prove a great window tieup feature.

Jig Saw Puzzle Made Up from Chorus Girls' Legs

This Jig-saw puzzle is so novel that you should have very little trouble planting it with your local newspaper by offering 25 pairs of guest tickets to 25 first correct answers. Right now jig-saw puzzles are all the rage. In this one we have taken a chorus girl group, and cut the lower half of their bodies and legs into a puzzle form. Although the puzzle takes up a considerable amount of space, it will be worth your while to make every effort to get it published. You can also, have it printed on cardboard stock together with copy and theatre imprint and distribute as a novelty.



This cut and illustration below available on one mat

Cut No. 23 Cut 45c Mat 15c

(Publicity Story)

Solve This Jig Saw Puzzle And See "42nd Street" Free

News-Strand Offers 25 Pairs of Guest Tickets to Warner Bros.' Sensational Musical Hit to Those Who Put Together Shapely Legs of Chorus

Believe It or Not, the dance director of "42nd Street," which is undoubtedly the greatest musical picture to come out of Hollywood, had the chorus of 150 beauties in the picture dance so hard and so long and had them doing so much fancy, high kicking, that the legs of the girls just broke up into a crazy jig-saw puzzle.

At the right you see the girls, as they looked before their legs turned into a jig-saw puzzle. Can you put the pieces together again?

Through the co-operation of the Strand, at which "42nd Street," will open ..... The News is able to offer 25 pairs of guest tickets to the 25 readers who most correctly and most neatly, solve this jig-saw puzzle. It's a great game and lots of fun in which the entire family can take part.

We warn you though, it's not as easy as it looks, but we can also tell you, the great treat you will get out of seeing "42nd Street," will more than compensate you for your trouble.

All you need is a paste pot and a pair of scissors. Cut out the puzzle and then as neatly as you can, fit the pieces together under the above photograph. Then send it in to the "42nd Street" Jigsaw Puzzle Editor," The News, not later than (set time limit), together with your name and address.

The names of the 25 winners will be published in the News, a few days after the contest closes and the guest tickets will be sent them. Now go to it!

"MAGIC SQUARE" SURE-FIRE FOR NEWSPAPER CONTEST

Exhibitors from all sections of the country are reporting gratifying results from the use of the Magic Square as a newspaper tie-up to arouse public interest in the picture for which special puzzles are prepared. The Magic Square for "42nd Street" conceals a sentence of 13 words, made up of 44 letters of the alphabet. It describes the character of the picture in the following way: "IT IS A SHOW WITHIN A SHOW WITH BEAUTY AND LOVE AND SONG."

"Magic Squares" are solved by beginning with the encircled letter, moving one square, up or down, right or left (not diagonally) and ending at the square which contains the period. Introduce the contest by the following story in the cooperating newspaper, stipulating that contestants tear out the story and submit it, with the correct sentence, to the Magic Square Editor at the theatre, on or before a specified date. Offer guest tickets, and prizes, according to your discretion.

(Publicity Story)

Solve this "Magic Square" and See "42nd Street" Free

"42nd Street" will soon be in town! Sensational, snappy, melodious, youthful, toe-tapping, girl-crammed "42nd Street"—a Warner Bros. special —comes to the ..... Theatre ..... next, for a run of .... days. Everyone in town will want to see it, with it's exciting situations and scenes and its headliner cast of players, which includes Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Una Merkel, George E. Stone, Allen Jenkins, Robert McWade, Harry Akst, Clarence Nordstrom, Al Dubin, Harry Warren and Henry B. Walthal.

Manager ..... of the ..... Theatre and the editor of this paper have thought it worthwhile to offer a chance for a number of home town folks to earn their way in, and probably to win some other prizes in the bargain.

W	O	A	S	■	O	S
W	H	S	I	G	N	D
I	T	H	T	•	A	N
■	N	I	(I)	V	E	■
S	A	T	H	O	L	D
H	W	I	B	U	T	N
O	W	■	E	A	Y	A

Cut No. 37 Cut 15c Mat 5c

They are presenting the Magic Square, newest fad of the puzzle-minded millions. This Magic Square conceals a thirteen-word sentence made up of forty-four letters of the alphabet, which describes the character of the picture.

To solve the interesting maze, begin with the letter in the circle, move one square up or down, right or left (not diagonally) and end at the square which contains the period. Tear out this story and mail it with your answer, to the Magic Square Editor at the ..... Theatre, on or before ....., next. Promptness will be considered in deciding prize winners. The first five correct answers received will entitle the senders to (list prizes here). The next twenty-five will be presented with pairs of guest tickets for "42nd Street."

Here's a contest worth your while. Leave that jigsaw puzzle long enough to decipher the Magic Square. Now [illegible] paper. Mb[illegible] "42nd Street." It may do more [illegible] night ..... is your deadli[illegible]

Classified Ad Tie-Up

The classified tie-up outlined below has been used on many of the Warner-First National stars during the past few months with remarkable success. If you haven't already used it you're missing out on a grand stunt. Your newspaper has an opportunity to heighten interest in their classified ad section and you in turn get a swell publicity break.

Valuable free space in the classified ad columns of a local newspaper is available by cooperation with the advertising manager in a Bebe Daniels Silhouette Contest. The newspaper cortributes the space and the cash prizes, to be scaled according to your local situation.

Run the copy below beneath a two-column silhouette profile mat of Bebe Daniels, which is available at your exchange:

Publicity Story

CASH PRIZES — 50 GUEST TICKETS TO '42nd" STREET'

Insert line cut of Bebe Daniels available at your exchange

Cut No. 18 Cut 30c Mat 10c

The above outline is that of—

Bebe Daniels

One of the 10 stars in

"42nd STREET"

(Your Theatre)

The object of this contest, sponsored by the ..... Theatre and (Name of Newspaper), is to cut out the silhouette and place it over a section of the classified ads on this page and draw the outline of the silhouette in pencil or ink.

Inside this silhouette you start from the top down and spell out the star's name. For example, in the first ad there may be the letters B, E and B and in the second ad the other letters of the star's first name. After spelling out both names, then spell out the title of the picture by following the same rules.

After this is done, write a letter of fifty words or less telling why . . . classified ads get results. Neatness, promptness and accuracy are the factors which will be considered in awarding the prizes.

Cash awards will be made as follows:

First prize, $15; second prize, $7.50; third prize, $2.50. Guest tickets to the ..... Theatre will be given the fifty next best entries.

Mail your entries to the classified manager of the ..... before midnight, ...

Employees of the ..... and the ..... Theatre are not eligible to participate.

2-COLOR BLOWUP

At Your Exchange

This ad ran in the March issues of nine leading fan magazines reaching more than 11,812,760 people.

A special enlargement, 44 by 64 in two colors, red and dark blue, has been made available for your use. Use it as an advance frame with a date line and currently with your run. At your exchange for only 50 cents each! Take advantage!

Opportunity Nite

In situations where the inauguration of the "42nd Street Star Doubles Contest" is not feasible, a more modified presentation idea fits in perfectly with the over night rise to fame of the chorus girl novice (played by Ruby Keeler) played up in the picture.

In special newspaper announcements, on the screen and in your house-organ, invite local talent to demonstrate their ability before your audience under conditions existing at professional performances.

Keep the stigma of "Amateur Night" away from this event. State that the story of "42nd Street" hinges around the "Opportunity" given a chorus girl novice to play a principal role in a big musical production. State that this situation has had many counterparts in real life. New talent is being discovered almost daily by alert producers in the theatrical and motion picture field.

Offer ambitious local singers, dancers and entertainers in general, a chance to present their wares before the public under the same advantageous conditions governing a professional performance. Print application coupons in your newspaper and distribute them in the theatre. The night before this opportunity night performance, call all applicants to an audition after your regular show and with your musical director and a competent master of ceremonies on hand, try out each act.

Pick only the best bill from a standpoint of talent and balance that will run the time you specifically allot for the performance. Under this plan you will be assurred a smoothly running entertainment that will reflect credit to the theatre.

Bill this event as "42nd Street Opportunity Night."

"The Big Show That Proves That Worthy Talent Is Around Every Corner."

Dance Contest

Tieup prominent dancing schools to enter their students in a tap dancing contest in your theatre. The publicity derived will be advantageous to the schools, and play up winners attracting attention to the schools. Prizes to be theatre tickets and merchandise secured by local tieup with costumer or dance supply stores to give tap shoes or dance outfits to winners. Put prizes on display in lobby and get dance instructors and newspaper representativies to act as judges. Have local clubs enter their best dancers for specialties i.e:. "Lindy," "Charleston," "Rhumba." Prizes to be theatre tickets and merchandise by local lingerie shops and men's shops.

Fictionization

A complete fictionization of "42nd Street" appears in the coming April issue of "Screen Romances." Get your local magazine dealers to cooperate with you on a 7 x 11 inch card or one sheet which will plug the sales of Screen Romances as well as your showing.

See your local editor about running the fictionization illustrated with stills from the picture during your showing of the picture. The fictionization is free, the only requirement being that you credit Screen Romances.

SPECIAL MARQUEE VALANCES

The most gorgeous array of marquee and lobby entrance valances and banners ever accorded a single production have been designed on "42nd Street." The illustration of the richly colored valance and banners but vaguely does justice to these magnificent display units. The valances are designed with velour over-drapes on silk, all fringed and matched to measurements supplied the makers.

The depth of Valance is 42 inches. Price is based on running footage. Size of marquee banners is 20 x 30 inches.

Prices are as follows:

VALANCE—Velour Over Drapes, 40c per running foot; Silk valance, $1.00 per running foot; With over-drapes omitted, using same copy on all silks, $1.00 per running foot.

NOTE—The illustration of Valance shows the wording used where these were displayed in conjunction with the "42nd Street Special Train." The word "Now Playing" is substituted for "In Person" and in place of "Welcome" your Valance will read "IT'S HERE."

IMPORTANT—When ordering the Valance, be sure to give the exact length desired for front and side of marquee or entrance.

Available only from

MORRIS LIBERMAN

729 Broadway **New York**

Cash with order or C. O. D.

NOT AT EXCHANGE

SPECIAL STANDARDS

The importance of the production "42nd Street" has prompted a most unusual lineup of exploitation units, to help sell the picture in a big way. The standards illustrated here are unusually attractive in flashy colors. Size 30 x 40 inches.

PRICE $2.25 E

Available only from
MORRIS LIBERMAN
729 Broadway New York
Cash with order or C.O.D.

NOT AT EXCHANGE

BANNER YOUR FRONT

In brilliant shades especially for suspension in your lobby or under your marquee. Size 20 x 30 inches, printed on heavy, durable canvas. With eyelets ready for hanging.

45c EACH

Cash with orde C.O.D.

NOT AT EXCHANGE

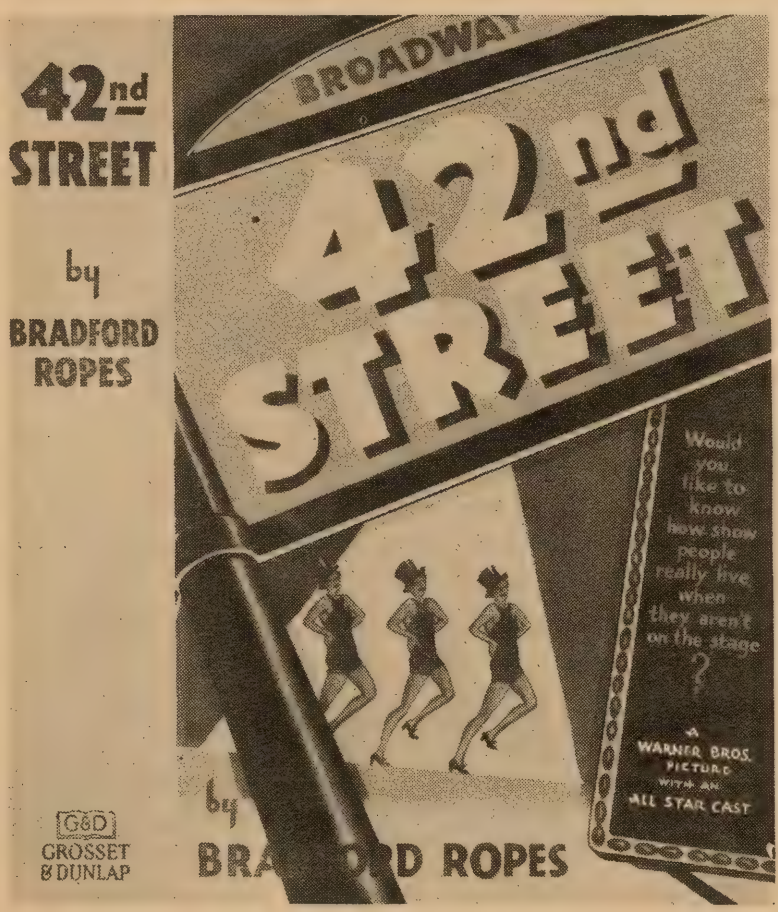
A Herald Everyone Will Be Sure To Read

The herald for "42nd Street," is truly a knockout, both from a novelty standpoint and from the point of effectively selling the bigness of the picture. At left you see the herald, folded, while at the right, you see it when opened. The protruding theatre tickets, are sure to make people stop and read the herald . . . Printed in maroon, green and blue, there is no advance in price for this exceptional piece of advertising. Available at your exchange.

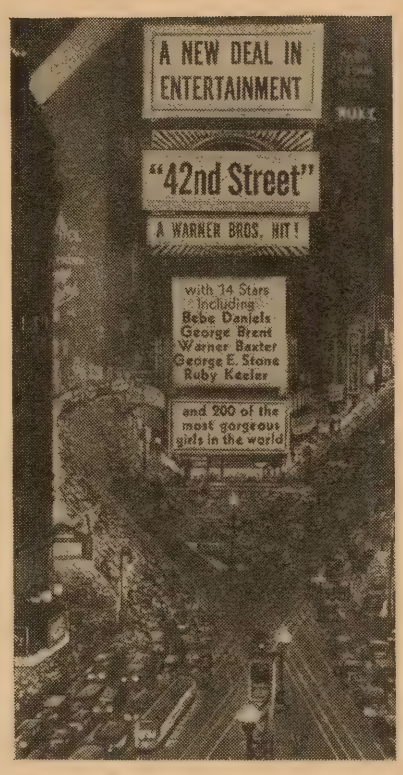
HERALD FOLDED

OPEN

Book Publishers Spreading Themselves in Exploitation



Grosset and Dunlap, publishers have put out a motion picture edition of the popular seller "42nd Street." So enthusiastic are they over the possibilities of this book that they are spreading themselves in exploiting it. The cooperative accessories which they are making will prove a great help to your theatre's campaign on this picture. A special book jacket (see illustration) jointly plugging the book a[illegible] picture in addition to attractive [illegible]rs are availab[illegible] for [illegible] have [illegible]g to give [illegible] book stores [illegible] campaign under way at once for a good a[illegible]ce exploitation stunt. The displays can start a couple of weeks previous to your playdate and continue up to and including your showing of "42nd Street." For any additional information get in touch with Mr. Edelson, Grosset and Dunlap, 1140 Broadway, New York City.



Three Color Cut-out Jig-Saw Novelty

Here's a novelty that cashes right in on the Jig-Saw puzzle craze that has taken the country by storm. A three color jig-saw puzzle that illustrates a section of the famous 42nd Street district of New York City. The puzzle comes in a 3¼" by 6" envelope which carries sales packed copy on the picture in addition to your theatre and playdate imprints. Take advantage of the timeliness and inexpensiveness of this throwaway.

It's a bargain at the low price of

1M	$5.00
5M	4.75 per M
10M	4.50 per M

Order direct from EDWARD I. PLOTTLE, 751 Drake Street, New York City.

DANCING GIRLS NOVELTY

"42nd STREET"

Starring
BEBE DANIELS
GEORGE BRENT
WARNER BAXTER
and
200 Gorgeous Girls

Move lig[illegible]d mu[illegible] figures of [illegible]

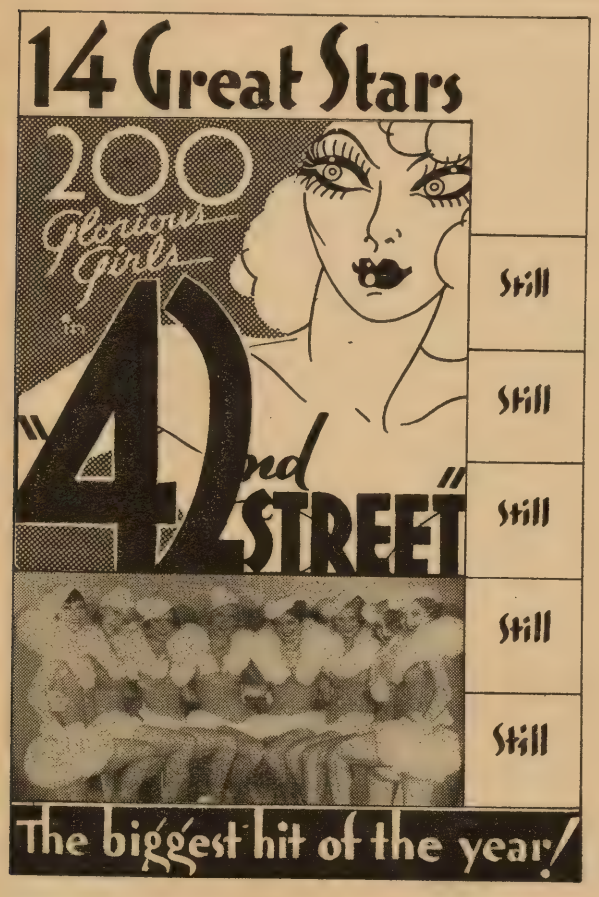
[illegible] corking little novelty [illegible] dancing girls of the picture is the one illu[illegible]e. By moving a lighted match slowly behind the novelty, the girls are made to dance. On the face of the throwaway only the head and feet of the girls are visible, the rest of the body appearing in silhouette dancing action when the match is moved behind it.

Prices complete with theatre and playdate imprints are as follows:

1M	$7.00 per M	5M	6.00 per M
3M	6.50 per M	10M	5.50 per M

Order direct from ECONOMY NOVELTY COMPANY, 239 West 39th Street, New York City.

Suggestions for Colorful, Enticing Lobby Frames



Follow suggested lobby color scheme for these frames

A REAL SHOWMAN'S FRONT

IN planning the front display for "42nd Street" a decided change in the general appearance of your front must be made!

The front should exemplify brilliance, plenty of light, bright colors, stars, musical notes, dancing girls. Give it the Forty-Second Street and Broadway atmosphere—the greatest corner in the world—and bring into play every trick you know to attract attention. Sparklers, flasher buttons, revolving glass [illegible] and dis[illegible] and other attention-getting novelties [illegible] be incorporated in the building of the front [illegible] 42nd Street."

The plan sketched above is an idea of the subject matter taken from the poster paper which can be adapted to your layout. On the arch spanning the front have the title "42nd Street" built in [illegible] block letters. These letters [illegible] fective with t[illegible] letters in a[illegible] easily wire[illegible]

Use plen[illegible] sell tickets. Show [illegible] plenty of leg pic[illegible] scenes.

Play up the names of all the stars. The greatest [illegible] letters of "42n[illegible] aggregation of big show names ever to appear in one [illegible]duction. Show their photos.

Play up the music; list the songs; the titles are [illegible] and easy to remember. H[illegible] tunes [illegible] and off to attract [illegible]

LIFE SIZE STANDEES A CATCHY EYE[illegible]

One of the most exciting sets of display pieces to be offered in a long time is this series of cut-out enlargements of the most beautiful girls in "42nd Street." You may have seen some of them around, as several first run houses bought them weeks ahead of their opening as a smash advance display which caused no end of interesting comment.

Beautifully and realistically colored, these standees are the greatest eye-catchers for any lobby current or advance.

They present a strong selling argument for the beauty and youth of the girls in "42nd Street."

You can either buy them in set form of six or singly. The price is $6.20 each f. o. b. New York. Order by number direct from PHOTO-COLOR STUDIOS, INC., 220 West 42nd Street, New York City.

SHOUT IT TO THE WORLD!

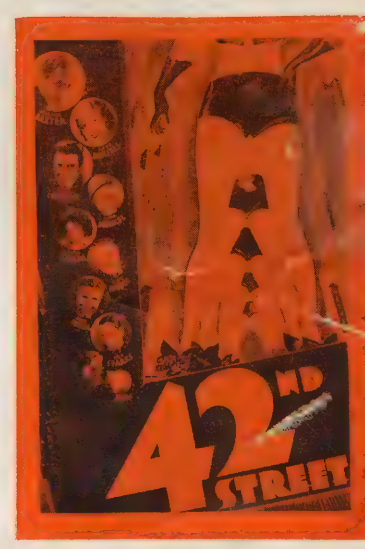
24 SHEET DESCRIPTION:—Entire background is done in green, with all figures brilliantly treated in full color. Title is lettered in white with yellow, blue and black variations. Remainder of lettering light green.

INSERT CARD

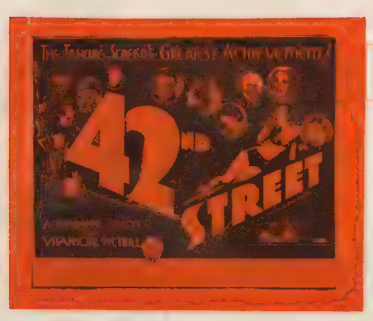
SIX SHEET

THREE SHEET

WINDOW CARD



ONE SHEET



SLIDE

Sliding Scale of Prices for Accessories

1-SHEETS

1 to 50	15c each
51 to 100	13c each
Over 100	11c each

3-SHEETS

1 to 25	40c each
Over 25	36c each

6-SHEETS

1 to 10	75c each
11 to 20	70c each
Over 20	65c each

24-SHEETS

Up to 25	$2.00 each
Over 25	1.75 each

WINDOW CARDS

1 to 50	7c each
51 to 100	6c each
Over 100	5½c each

INSERT CARDS

1 to 25	25c each
26 to 50	22c each
51 to 100	20c each
Over 100	19c each

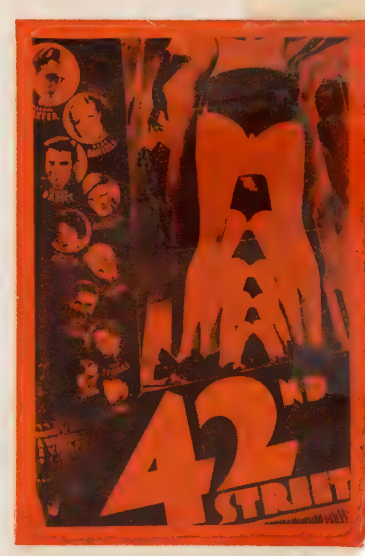
HERALDS

1M to 5M	$3.00 per M
Over 5M	2.75 per M

PHOTOS

11 x 14 Photos (8 in set —colored)	75c each
22 x 28 Photos (2 in set—colored)	80c a set
Slides	15c each
Stills	10c each
Midget Window Cards	4c each
Merchandising Plans	Gratis
Music Cues	Gratis

(These prices apply to U. S. only.)



MIDGET WINDOW CAR

PRINTED

Something NEW in Ad Campaigns

IN THIS advertising material for "42nd Street," Warner Bros. have attempted to provide you with more practical material than you've ever had to work with on any picture.

Instead of dumping in your lap a hodge-podge collection of ads, our aim has been to give you a carefully planned, unified CAMPAIGN.

This campaign does not merely take you up to the opening and then drop you. Instead it is designed to carry you from 2 weeks to 10 days before opening right thru your hold-over engagement.

Therefore you will find the ads on the following pages presented in CAMPAIGN ORDER, starting with teasers, underliners, etc. on page 2, and continuing day by day on successive pages. THE SCHEDULE LAID OUT FOR YOU IS APPROXIMATE! You may juggle it in any way you see fit.

We give you several ads to choose from for each insertion. And, of course, it is not necessary to follow the order we suggest. Almost any ad in this section may very well be used on any day of your campaign, either advance or current, with, of course, a change of dateline.

A CHOICE OF CAMPAIGNS

ADS numbers: 62, 64, 59 and 67 have been planned as a unified advance campaign, referred to in the following pages as *CAMPAIGN A.*

* * *

Each ad in this series is devoted mainly to one of the four chief selling angles of the picture — the Girls — the Stars — the Celebrities' Endorsements — the magnitude of the Production.

* * *

In case your budget does not permit using these ads in the sizes shown, you can get the same campaign effect in smaller space by using ads numbers 45, 53, 47, 77.

For exhibitors who prefer to sell the WHOLE SHOW in every one of their advance ads, a series of general ads have been provided in numbers 78, 56, 63, 50; as well as a smaller series of the same type comprising ads numbers 57, 54, 76, 51.

* * *

Any one of these advance series leads effectively to the big opening day ad which brings together all the great features of this picture in a flash layout.

* * *

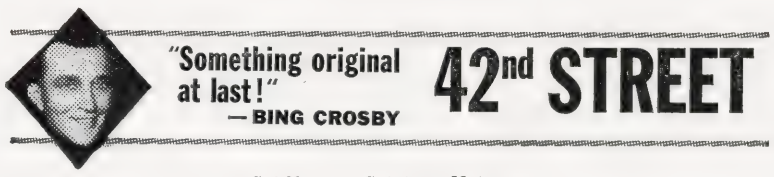
Then for advertising following your opening you will find special current "success" ads, review ads and a hold-over ad, plus miscellaneous current material in a variety of sizes.

This ad section is printed on coated paper so that you can reproduce ads or any part of them in smaller or larger size.

MISCELLANEOUS ADVANCE AD MATERIAL

FIRST drop these UNDERLINERS in your previous show's ads beginning about 10 days before opening. Add your opening date or a "coming" line to each slug.

Cut No. 73 Cut 40c Mat 10c

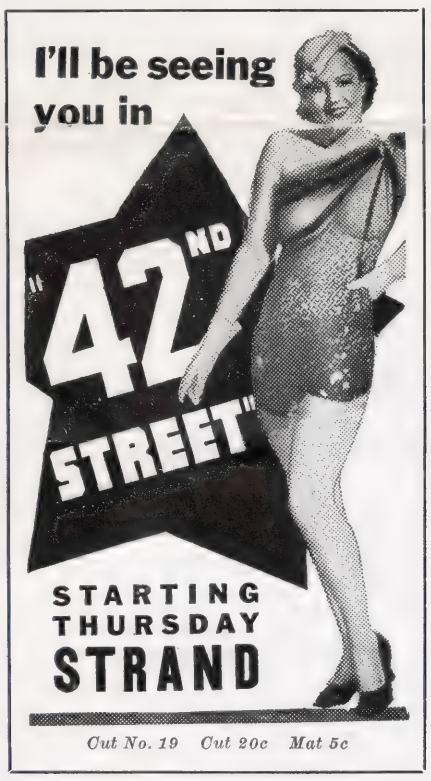


Cut No. 74 Cut 40c Mat 10c

Cut No. 72 Cut 40c Mat 10c

Cut No. 71 Cut 40c Mat 10c

NEXT plant these TEASERS either one a day beginning a week prior to your opening or spotted throughout the paper the fourth day before your opening.



Cut No. 19 Cut 20c Mat 5c

Cut No. 14 Cut 20c Mat 5c

Cut No. 13 Cut 20c Mat 5c

Cut No. 20 Cut 20c Mat 5c

THEN start your main campaign with this TYPE ANNOUNCEMENT to set the show up as above the ordinary run of attractions. Be sure to substitute your own theatre and city names in the copy.

200 Lines Cut No. 69 Cut 40c Mat 10c

THIS AD ALSO AVAILABLE IN 3-COLUMN SIZE

441 Lines Cut No. 60 Cut 60c Mat 15c

FLASHY 1-COLUMN ADS

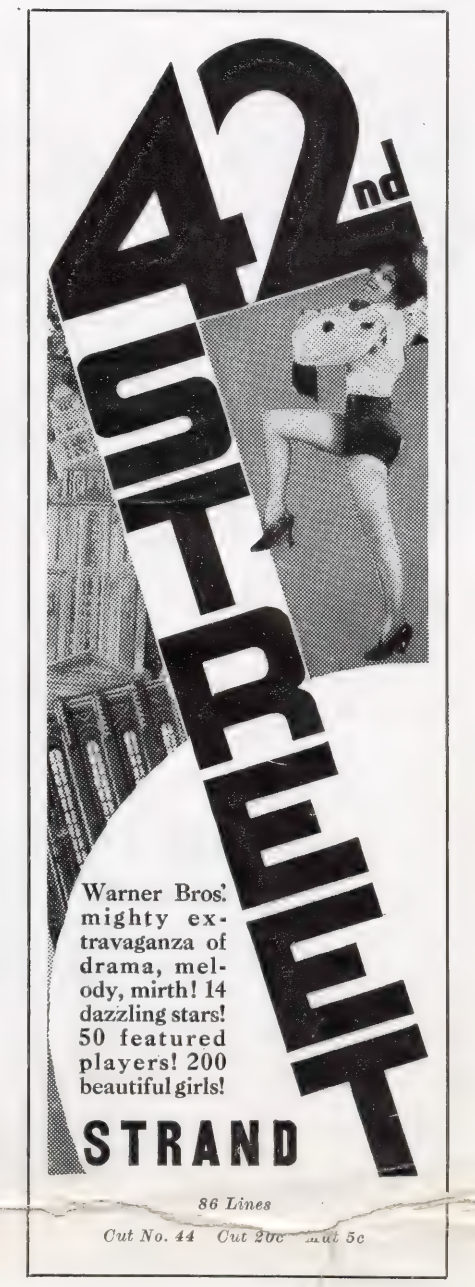
For Either Advance or Current Use

99 Lines

Cut No. 41 Cut 20c Mat 5c

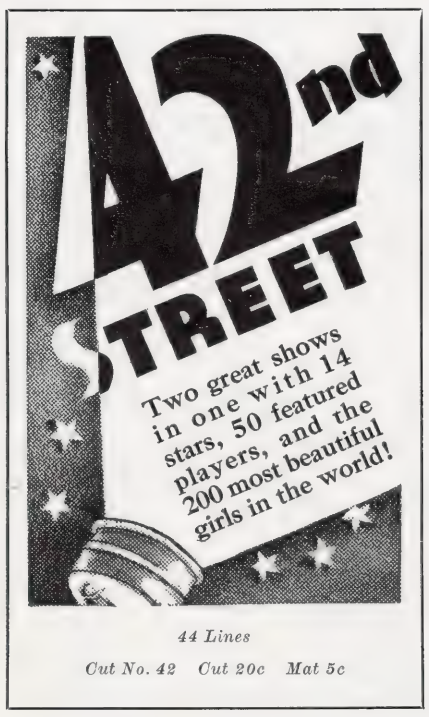
94 Lines

Cut No. 79 Cut 20c Mat 5c



86 Lines

Cut No. 44 Cut 20c Mat 5c



44 Lines

Cut No. 42 Cut 20c Mat 5c

Ad copy I submitted for local mat

Dale

64 Lines

Cut No. 43 Cut 20c Mat 5c

A Selection of
SMALL-SPACE SLUGS

28 Lines Cut No. 81 Cut 40c Mat 10c

28 Lines Cut No. 24 Cut 40c Mat 10c

15 Lines

Cut No. 49 Cut 20c Mat 5c

15 Lines

Cut No. 48 Cut 20c Mat 5c

The art at top and bottom of this ad can be used separately in a variety of ways.

276 Lines Cut No. 18 Cut 60c Mat 15c

28 Lines

Cut No. 15 Cut 20c Mat 5c

28 Lines

Cut No. 21 Cut 20c Mat 5c

Inaugurating a NEW DEAL in ENTERTAINMENT! . . . .
WARNER BROS. set the pace with the ENTERTAINMENT MIRACLE of 1933—"42nd Street"... Super-drama—super-spectacle! Two mighty shows in one!...Gripping story of playgirls and payboys . . . Packed with love-thrills and wonderful music . . . Gorgeous pageant of beauty pulsating with passionate rhythm . . . Filled with surprises! . . . The Greatest Show of 1933!
42ND STREET
14 STARS
WARNER BAXTER
BEBE DANIELS
GEORGE BRENT
RUBY KEELER
UNA MERKEL
DICK POWELL
GINGER ROGERS
GUY KIBBEE
NED SPARKS
GEORGE E. STONE
EDDIE NUGENT
ALLEN JENKINS
ROBERT McWADE
H. B. WALTHALL
and
200 GIRLS
Directed by LLOYD BACON
WARNER BROS.' Sensational Musical Hit!
Coming to your theatre soon . . . Don't miss it—it's going to be the most talked-about picture of the year

The Audience Talks Back

When the audience speaks the stars and producers listen. We offer three prizes for the best letters of the month—$25, $10 and $5. Literary ability doesn't count. But candid opinions and constructive suggestions do. We must reserve the right to cut letters to suit space limitations. Address The Editor, PHOTOPLAY, 221 W. 57th St., New York City.

It does seem only fair, seeing how Nils Asther has set folks raving by his performance in "The Bitter Tea of General Yen," that we remind you what this son of the Vikings looks like when he comes out of disguise. So here he is, *as* he is when enjoying himself in true Norseman style

$25 LETTER

I cannot understand the aversion displayed by so many stars for being "typed." Aren't we all—types? Butcher, baker, banker, broker; milliner, manicurist, modiste, mother—don't we, each of us, play the same old rôle over and over, day after day?

We don't expect our banker to turn suddenly into the iceman or our postman into the minister. Is it any wonder we experience a feeling of disappointment, amounting almost to outrage, when, after looking forward for days to the appearance of a favorite in a new picture, we arrive at the theater all set to share for an hour or two the joys and sorrows of a "screen pal," and discover that the object of our devotion has undergone a complete change—sometimes even to an acquired accent?

MABEL ARGO, New Albany, Ind.

$10 LETTER

Living in faraway China, the only glimpse I get of my homeland is through the movies. I know I will never see America with my own eyes again. I have an invalid husband who cannot move from his bed, and I look after him and earn money to send my little girl to school.

People up here argue and try to put me off the idea of sending my little girl to America. Depression, they say. No jobs, no food, no clothes, no money. America is doomed.

But I know America will win through. Whenever I go to the movies, I marvel at the courage that enables the American people to go on fighting, producing good entertainment, changing tears to smiles. Helping people like myself to retain hope for better things.

That is why I am going to send my daughter to America. I have faith in America. The movies have helped me see it!

ALINE S. ALLEN, Shanghai, China

$5 LETTER

I suppose I have only myself to blame because my eighteen year old daughter is so shy and ill at ease in the presence of boys. In my anxiety to prevent her from becoming too bold, I took the utmost caution in raising her. Among other things I saw to it that she attended the movies very seldom (supposing that they might have a bad influence on her).

In several recent pictures I had occasion to admire the beautiful naturalness with which the young girls talked and laughed with the men . . . and I had an inspiration. I encouraged my daughter to attend the movies and with great care and subtlety, called her attention to the natural actions of the boys and girls together. I am delighted these days when I hear my daughter say words like "thank you, flatterer," instead of blushing miserably.

MRS. E. MILLER, St. Louis, Mo.

WELL! NILS SEEMS HOT!

I admire the smooth, subtle acting of Leslie Howard, the animal appeal of Clark Gable and the sophistication of Herbert Marshall. But there is some indefinable quality lacking in each one of these romantic men. I had despaired of ever finding my perfect specimen of screen man-hood—until I saw "The Bitter Tea of General Yen" and Nils Asther!

LUCILLE S. ADAMS, Birmingham, Ala.

How can women rave about Clark Gable and George Raft when Nils Asther has returned to the screen?

Asther was superb as *General Yen*, dominating even as competent an actress as Barbara Stanwyck. He is easily, in my opinion, the handsomest man who has ever appeared pictures. His physique compares favoral even with Weissmuller's. He dwarfs Raft such insignificance that I shan't stop to co trast them.

As for the Gable "menace"—Asther has in a more subtle way. He is cruel where Gabl is merely brutal, with crude masculine virility.

ALICE SIMPSON, Seattle, Wash.

MARLENE! WHAT YOU STARTED!

I wish to laud Marlene Dietrich, Katharine Hepburn and Greta Garbo for their courage in not carrying their screen appearances into private life.

The trousers worn outside of work by Dietrich and Hepburn are as comfortable, not to say as charming and logical, as the drapes with which they are gowned for the public eye. If young girls and women who follow the styles (figuratively, but sadly) of the best dressed actresses, will observe the simple, sensible togs these three personalities wear, they will be saved many a pang of hopeless envy.

EVE FINE, Los Angeles, Calif.

[PLEASE TURN TO PAGE 10]

THERE can be no question—Nils Asther did himself and his future plenty of good with his performance in "The Bitter Tea of General Yen." After weighing him against Gable, Cooper, Raft, March and others, many a reader casts his (or her) vote for Nils.

Fredric March attracted a lot of attention during the past month, while Muni's "Fugitive" is still drawing widespread praise, and Lee Tracy is coming stronger and stronger.

Norma Shearer continues to receive compliments for her work in "Strange Interlude" and "Smilin' Through"—but Helen Hayes and Gary Cooper's "A Farewell to Arms" have now pulled neck to neck for first honors. Clara Bow and Katharine Hepburn perhaps come next in volume of comment while Helen Vinson's "Lawyer Man" drew increasing notice.

Signs point likewise to paeans of praise for Clive Brook and Diana Wynyard as "Cavalcade" gets more about the country, and the Barrymore opus about *Rasputin* is seen.

Scanned from the United Artists collection at the Wisconsin Center for Film and Theater Research, with support from Matthew and Natalie Bernstein.

http://wcftr.commarts.wisc.edu

MEDIA HISTORY DIGITAL LIBRARY

www.mediahistoryproject.org